THE NĀṬYAŚĀSTRA

(TRANSLATION)

VOL I

Dr. MANOMOHAN GHOSH

THE NĀṬYAŚĀSTRA

Other works by the author :

The Pāṇinīya-śikṣā (*critically edited with introduction, translation and notes*).

The Karpūramañjarī (*critically edited with introduction and notes*).

The Nātyaśāstra (*critically edited*), Vol. II (XXVIII-XXXVI).

The Nāṭyaśāstra (*translation*), Vol II (XXVIII-XXXVI).

The Abhinayadarpaṇam (*critically edited with introduction, translation and notes*).

Contributions to the History of Hindu Drama.

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A TREATISE ON ANCIENT INDIAN DRAMATURGY AND HISTRIONICS

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N. Ramanathan.

THE NĀṬYAŚĀSTRA

(A Treatise on Ancient Indian Dramaturgy and Histrionics)

ascribed to

BHARATA-MUNI

Vol. I. (Chapters I-XXVII)

Completely translated for the first time from the original Sanskrit with an Introduction, Various Notes and Index

by

MANOMOHAN GHOSH M.A., PH. D. (CAL.)

Revised Second Edition

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Dedicated

to

the memory of

THOSE GREAT SCHOLARS OF INDIA AND THE WEST

Who by their study and interpretation of her Religion, Philosophy, Literature and Arts, have demonstrated the high value of India's culture to the World and have helped her greatly towards a reawakening and political liberation.

and

Who by their discovery of the Universal aspect of this culture have made patent India's spiritual kinship with the other ancient nations of the World and have paved the way for an ultimate triumph of Internationalism.

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Last but not the least I should express my gratitude to the management of the Manisha Granthalaya Private Limited, especially the Director, Mr. Chinmohan Sehanavis, M. A. During the printing of the work I made at times rather heavy demands on his patience and he most cheerfully met these for making the work as faultless as possible. If in spite of this, there still remain some shortcomings in printing, the faults entirely lie with me. It may be expected that the kind readers will look indulgently at these.

A sad note should also be added here. Dr. Kalidas Nag whose impulsion was greatly responsible for my undertaking the work and who was happy to know about the publication of this second edition, passed away in November last before the work could be completed. This event reduces greatly the pleasure of the author in seeing it in a second edition.

PREFACE TO THE SECOND EDITION

Though there was a constant demand for it, the translation of the Nāṭyaśāstra vol. I (I-XXVII) which was out of print in 1959, could not be published earlier for a variety of reasons. The most important of these was that the text which was reconstructed earlier and made the basis of translation, had to be revised very carefully after a study of the materials which accumulated during the years following its publication. These include not only the volumes III and IV of the Baroda edition of the Nāṭyaśāstra, but also some other works. Among these latter mention should be made of Dr. Indu Shekhar's *Sanskrit Drama* (Leiden, 1960) in which he has made an up to date study of certain aspects of the history of ancient Indian theatre. This work based on all available materials is highly suggestive, and will prove useful to scholars. The next work of importance is an annotated translation of the *Nāṭaka-lakṣaṇa-ratnakośa* by Professor Dillon and others (Transactions of the American Philosophical Society, New Series vol. 50, Part 9, Philadelphia). It is a meritorious work. Besides, it shows clearly to what extent a text compiled in the lines of the Nāṭyaśāstra more than six centuries before our time, has become unintelligible. From the fact that the three learned authors of this work could not be unanimous on a number of points, one will easily appreciate the difficulty of editing and interpreting the basic work which was compiled most probably more than two milleniums ago. Besides these works, there are a few articles on some relevant topics which appeared in different journals. Publication of the present author's critical text of the Nāṭyaśāstra vol. II (XXVII-XXXVI) has also made the revision more fruitful. It may be mentioned here that due to the very corrupt nature of this part of the text treating of music and some aspects of theatre, it was not possible to prepare earlier a tolerably critical version of this; and at one stage of the work, it was seriously thought that the attempt should be given up. But fate willed otherwise. After a second thought I reconciled myself with the sorry state of the MSS. as well as printed materials, and decided to place the results

of my studies, however, imperfect they might be, at the disposal of scholars.

It was regretted in the beginning that due to serious reasons the vol. I of the text could not be issued in 1951 along with the translation. For, the text not being available, scholars were very much handicapped in using the translation, although the essential variants as well as sources from which the text was made out, had been mentioned in the footnotes more or less in detail. Now having revised the unpublished critical text (issued in a separate volume) I have no longer any complaint that the publication was delayed so long. Readers, I may hope, will have at present a better work. As for the first edition of the translation, this can be said that in spite of its drawbacks due chiefly the comparative inadequcy of the basic text, it has not been altogether fruitless. For, the extent to which it has stimulated during the last sixteen years the study and researches in the Nāṭyaśāstra, may be considered a sufficient defence for its publication.

I may now feel quite happy to place before the scholars a second edition of the translation. Though obstacles in the way of this undertaking have been many and various, I have tackled with them as best as I could, and may hope that the scholars will have this time a better facility not only to assess the value of my work, but also to make, if they would like, new contributions to the study, of which there will be some scope, for a long time.

In the present Introduction some paragraphs have changed their places and new ones have been added. And some portions of it have been transferred to the Introduction to the text. Bur for the convenience of the readers of the present volume, the discussion on the date of the work, which form an intregral part of the critical edition of the text, has been briefly repeated here. This may be justified on the assumption that the readers who would study the Nāṭyaśāstra through a translation only, are likely to be quite numerous. As for the body of the translation, it has been thoroughly revised, and attempt has been made here and there, to throw some fresh light on certain aspects of the ancient Indian theatre and dramaturgy, which escaped the author's attention earlier. To render this volume more

useful two indexes have also been added. It may be repeated that the present work is likely to be more helpful to readers. But in spite of this assumption, the author knows the limitation of his work which had to be carried on unaided under diffcult circumstances. He will be amply rewarded if the present edition of the translation would sustain for some time the interest of readers who are aware of the great value of India's culture.

Calcutta, 14-5-67 *The translator*

ABBREVIATIONS AND SYMBOLS

Abhi.	... Bhāsa's Abhiṣekanāṭaka.
AD.	... Nandikeśvara's Abhinayadarpaṇa.
Ag., Abhinava	... Abhinagupta or his commentary of the Nāṭya-śāstra.
Avi.	... Bhāsa's Avimāraka.
AŚ.	... Kauṭilya's Arthaśāstra (ed. Jolly).
AŚ. notes.	... Kauṭilya's Arthaśāstra (ed. Jolly), Vol. II.
B.	... Baroda ed. of the Nāṭyaśāstra.
Bāla.	... Bhāsa's Bālacarita.
Bhāmaha.	... Bhāmaha'a Kāvyâlaṃkāra.
BhNC.	... Bhāsa-nāṭaka-cakra ed. by C. R. Devadhar.
Bh P.	... Śāradātanaya's Bhāvaprakāśana.
C.	... Chowkhamaba (Benares) edition of the Nāṭya-śāstra.
Ch.M.	... Chandomañjarī
Cāru.	... Bhāsa's Cārudatta.
CSS.	... Chandaḥ-sāra-saṃgraha.
Daṇḍin.	... Daṇḍin's Kāvyādarśa.
DR.	... Dhanañjaya's Daśarūpa.
Dūtagha.	... Bhāsa's Dūtaghaṭotkaca.
Dūtavā.	... Bhāsa's Dūtavākya.
G.	... J. Grosset's edition of the Nāṭyaśāstra.
GOS.	... Gaikwar's Oriental Series.
Haas.	... Haas's translation of the Daśarūpa.
I. Ant,	... Indian Antiquary.
IHQ.	... Indian Historical Quarterly.
ID., Ind. Dr.	... Sten Konow's Indische Drama.
Itihāsa.	... Hāldār's Vyākaraṇa-darśaner Itihāsa.
JDL.	... Journal of the Dept. of Letters, Calcutta University.
JK.	... Vidyālaṃkāra's Jīvanīkośa.
K.	... Kāvyamāla ed. of the Nāṭyaśāstra.
KA.	... Hemacandra's Kāvyānuśāsana.
Karṇa.	... Bhāsa's Karṇabhāra.
Kavi.	... Ramakrishna Kavi or his commentary to the ch. XVII. of tha NŚ.
KS.	... Vātsyāyana's Kāmāsūtra.
Kumāra.	... Kālidāsa's Kumārasambhava.

Madhyama.	... Bhāsa's Madhyamavyāyoga.
Mālati.	... Bhavabhūti's Mālatīmādhava.
Mālavi.	... Kālidāsa's Mālvikāgnimitra.
MG.	... Coomaraswamy's Mirror of Gesture.
Nāṭakalakṣaṇa. NL.,	... Sāgaranandin's Nāṭakalakṣaṇaratnakośa.
ND.	... Rāmacandra and Guṇacandra's Nāṭyadarpaṇa
NŚ.	... Nāṭyaśāstra.
Pañc.	... Paṇcarātra.
Pr. P.	... Prākṛta-Paiṅgala.
Prak.	... Prakarana.
Pratimā.	... Bhāsa's Pratimā-nāṭaka.
Pratijñā.	... Bhāsa's Pratijñā-yaugandharāyaṇa.
PŚ.	... Paṇinīya-Śikṣā.
PSM.	... Pāia-sadda-mahaṇṇavo.
R., Rām.	... Rāmāyaṇa.
Ratnā.	... Śrīharṣa's Ratnāvalī.
ṚS.	... Kālidāsa's Ṛtusaṃhāra.
SD.	... Sāhityadarpaṇa.
SR.	... Śārṅgadeva's Saṃgītaranākara.
Śṛ. Pr.	... Bhoja's Śṛṅgāraprakāśa.
Svapna.	... Bhāsa's Svapavāsavadattā.
Uttara.	... Uttararāmacarita of Bhavabhūti.
Vṛ R.	... Vṛttaratnākara.
Ūru.	... Bhāsa's Ūrubhaṅga.
Vikram.	... Kālidāsa's Vikramorvaśīya.

N. B. The word "State" *or* "States" *should always be read as preceded by* "Psychological", *and* "Transitory" *should be read as* "Complementary Psychological."

(a) Numerals preceding the paragraphs of the translatlon relate to the serial number of couplets in the original. When the same number is repeated in two consecutive paragraphs, in the first place it will indicate the first hemistich and in the second the second hemistich.

(b) Roman numerals relate to the chapter of the NŚ adited by the author.

(c) For the manner of referring to dramas, see under the Bhāsa-nāṭaka-cakra in the Bibliography (Original Texts).

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INTRODUCTION

I. THE PRESENT WORK

1. *Scope and Importance of the Nāṭyaśāstra*

1. The Nāṭyaśāstra written more than two milleniums ago[1] is a unique work of Indian literature. Though the title relates to theatre, it is in fact an encyclopedia dealing with all possible subjects connected with the stage. This voluminous work composed almost entirely in verse (about 6,000 couplets) with a sprinkling of prose and divided into thirtysix chapters, contains besides other valuable data on the history of ancient Indian culture, discussions on the following topics[2]:

i. Mythical origin of theatre, its coming down on the earth. (I, XXXVI.);

ii. Construction of a playhouse, a stage, a tiring-room and auditorium etc., ceremonies relating to the construction (II, III);

iii. Preliminaries to a dramatic performance: ceremonies including songs, chants, dances and instrumental music (V);

iv. Choreographic elements: dance, gestures and movements of different parts of the body (head, neck, eyes, hands, legs etc.) and body in some conventional postures. (IV, VIII, XIII);

v. Costumes and make-up (XXIII),

vi. Classification of plays, analysis of their structure (XX, XXI);

vii. Poetic aspects of plays, and metres and figures of speech used in them (XV, XVI, XVII);

viii. Theory of music, metres of songs, chants, elocution, modes of playing instruments (Vīṇās, flutes and drums) and Tālas (time-measure) to be observed during songs, and playing of instruments. (XXVIII-XXXIII);

ix. Roles and characters in plays: their classification, description,

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1 Grosset, Introduction, pp. vii-viii, note 3. See also the Introduction to the Text, Section IV.

2 Grosset, Introduction, pp. xii-xiii.

and training of actors and actresses, members of theatrical troupes, and qualification of an ideal stage-manager (XXXIV-XXXV) ;

x. Criticism of a dramatic performance (XXVII) ;

2. Some of the topics, especially an analysis of typical plays and their poetic aspects (nos. vi and vii) may appear to be superfluous in connection with the production of plays. But this is not actually so. For during the early period of Indian drama, independent playwrights as a class were non-existent, and every troupe had its own playwright who accompanied it from place to place, and utilized local history and legends to compose plays for entertaining a large number of people as well as for adding to its repertoire. It was with a view to help such playwrights that the author of the NŚ. discussed in detail the structural design of the various types of play and its elaboratian. It is not known if Abhinavagupta looked into this matter in such a light; still his reply to the anticipated criticism was that "it (the Nāṭyaśāstra) is for the guidance of playwrights as well as of producers."[3] As drama in any form is primarily and essentially a spectacle, an acquaintance with the rules of its production should be considered indispensable for playwrights. For it is a wellknown fact that good many literary dramas are not taken up for performance, because they are not suitable for being put up on the boards. The author of the Nāṭyaśāstra was evidently conscious about this close connection between the literary and technical aspects of theatrical production, and treated both of these with almost equal care. Hence his work naturally assumed the form of an encyclopedia. It is therefore no wonder that this was often quoted and referred to by authors who wrote afterwards on gestures, poetics, prosody, music and even Prakrit grammar. With equal justification it was also utilized by commentators of different Sanskrit and Prakrit plays. All the later writers on dramaturgy depended greatly if not exclusively, on this valuable work, and acknowledged their debt to the mythical Bharata.

3. Topics of the Nāṭyaśāstra discussed above are, however, principal ones, and many minor ones come up from time to time.

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3 See note 3 p. 1.

This shows to what extent the ancient Indian writers were ready to go into details to clarify the subject in hand. But in spite of our great respect for the author, it would be idle to pretend that he followed a plan that can quite satisfy the modern readers.[4] This, however, may not prove to be a handicap in following his main lines of treatment. The real difficulty about understanding and interpreting his great work comes from its peculiar textual tradition,[5] which developed obscurities through being copied and recopied for persons who were later cut off from the original tradition. And it is probably on this assumption that one can explain the fact that from about the seventh century, a number of talented scholars began to study the work closely and write commentaries on it.[6] Abhinavagupta (about 10th-11th century) was perhaps the last great name amongst them.[7] His work alone has luckily come down to us, though not in accurate and complete manuscripts. Publication of this commentary[8] as well as the very useful work done by a number of modern scholars[9] has considerably reduced the initial difficulty of studying with profit the contents of the NŚ. A brief history of all this will be necessary for realizing the nature and magnitude of the task undertaken.

2. *A Short History of the Study*

4. Since the West came to know of the Sanskrit drama through William Jones's translation of the Śakuntalā (the popular name of the Abhijñāna-Śakuntalam),[10] the nature and origin of the ancient Indian theatre, have always interested scholars, especially the Sanskritists, all over the world. H. H. Wilson who published in 1826

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4 Grosset, Introduction, p. v.

5 See Introduction to the Text, §§ 11-12.

6 *ibid.* § 31.

7 *ibid.* §§ 32-33.

8 Published from Baroda, 1926-1964.

9 D.R. Mankad, V. Raghavan, M. Dillon, and others. For details see the bibliography.

10 Sacoontalá or the Fatal Ring. Translated from the original Sanscrit and Pracrita. Calcutta, 1789.

the first volume of his famous work on the subject[11] deplored that the Nāṭyaśāstra, mentioned and quoted in several old commentaries and other works, had been lost for ever. F. Hall who published in 1865 his edition of the Daśarūpa,[12] a late work on dramaturgy, did not see any MS. of the Nāṭyaśāstra till the printing of his work had greatly advanced. And for the time being he published the relevant chapters of the work[13] as an appendix to his Daśarūpa. Afterwards he undertook to critically edit the MS. of the Nāṭyaśāstra he had acquired; but this venture was subsequently given up.[14] In 1874 W. Heymann, a German scholar, published on the basis of South Indian MSS. discovered up till that date a valuable article on the contents of the Nāṭyaśāstra.[15] The French Sanskritist Paul Regnaud published in 1880 chapter XVII[16], and in 1884 chapter XV (in part) and the chapter XVI[17] of the Nāṭyaśāstra with translation. This was soon followed by his publication of chapters VI and VII in 1884[18]. And J. Grosset, another French scholar and a pupil of Regnaud, published later (in 1888) its chapter XXVIII, (with a translation)[19] which treated of the general theory of Indian music.

5. But the different chapters of the work and studies on them, which were published up till 1888, though very helpful for the understanding of some aspects of the ancient Indian dramatic works, cannot be said to have thrown any considerable light on the exact

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11 Select Specimens of the Theatre of the Hindus (3 Vols), Calcutta, 1826-1827.

12 The Dasarupa of Dhananjaya (*Bibliotheca Indica*), Calcutta, 1861-1865).

13 Chapters XVIII-XX, XXXIV.

14 Hall began to publish the only incomplete MS. which he procured. Grosset saw some proof-sheets and the copy of the work which was abandoned. See his Introduction, p. iii.

15 Ueber Bharatas Nāṭyaśāstram in Nachrichten von der Königlischen Gesselschaft der Wissenschften, Götingen, 1874, pp. 86ff. (*Ref.* Grosset, p. x); ID. pp. 2-3.

16 Annales du Musée Guimet, Tome I. 1880, pp. 85ff.

17 Annales du Musée Guimet, Tome II. 1884, pp. 65ff.

18 Rhetorique sanscrite, Paris. 1884.

19 Contribution ā l'étude de la musique hindou. Lyon. 1888.

nature of the ancient Indian plays, especially the manner of their production on the stage. Sylvain Lévi's Le Théâtre indien (1890) in which he discussed comprehensively the contribution of his predecessors in the field and added to it greatly by his own researches, made unfortunately no great progress in this specific direction. Though he had access to three more or less complete MSS. of the NŚ., Lévi does not seem to have made any serious attempt to make a close study of the entire work except its chapters XVII-XX (XVIII-XXII of our text) and XXXIV. The reason for his relative indifference to the contents of the major portion (nearly nine-tenths) of the work seems to be principally the corrupt nature of his MS. materials. Like his predecessors, Lévi paid greater attention to the study of the literary form of ancient Indian plays with the difference that he utilized for the first time the relevant chapters of the NŚ. to check the accuracy of statements of later writers on the subject like Dhanañjaya[20] and Viśvanātha[21] who professed their dependence on it. But whatever may be the drawback of Lévi's magnificent work, it did an excellent service to the history of ancient Indian drama by focussing the attention of scholars on the great importance of the NŚ. Almost simultaneously two Sanskritists in India as well as one in the West were planning its publication. In 1894 Pandits Shivadatta and Kashinath Pandurang Parab published from Bombay the original Sanskrit text of the work.[22] This was followed in 1898 by J. Grosset's critical edition[23] of its chapters I-XIV based on all the MSS. available up till that date.

6. Though nearly seventy years passed after the publication of Grosset's incomplete edition of the NŚ. it still remains one of the best specimens of modern Western scholarship, and though in the light of the new materials available, it is possible now-a-days to improve upon his reconstruction in a few places, Grosset's work will surely remain for a long time a landmark in the history of the

20 The author of the Daśarūpa. See note 12 above.

21 The author of the Sāhityadarpaṇa.

22 Kāvyamālā no. 42. Bombay, 1894.

23 Traité du Bharata sur le théâtre. Texte sanscrite. Édition critique. Tome I. Partie I (*Annales de l'Université de Lyon*) Fasc. 40. 1898.

study of this important text. It is a pity that this very excellent work remains unfinished. But a fact equally deplorable is that it failed to attract sufficient attention of scholars interested in the subject. Incomplete though it was, it nevertheless contained a good portion of the rules regarding the presentation of plays on the stage, and included valuable data on the origin and nature of ancient Indian drama; but no one seems to have subjected it to the searching study it deserved. Whoever wrote on ancient Indian plays after Lévi, depended more on his work than on the NŚ. itself, even when this was available (at least in a substantial part) in a critical edition. It may very legitimately be assumed that the reasons which conspired to render the NŚ. rather unattractive included among other things, the difficulty of this text which was not yet illuminated by a commentary.

7. Discovery in the first quarter of the present century of the major portion of such a commentary written by the Kashmirian Abhinavagupta[24] seemed to give, however, a new impetus to the study of the work. And it appeared for the time being that the NŚ. would yield more secrets treasured in the body of its difficult text. But the publication in 1926 of the first volume of the Baroda edition of the work (ch. I-VII)[25] including Abhinava's commentary, disillusioned the expectant scholars. Apart from the question of merit of this commentary and its relation to the available versions of the NŚ., it suffered from a very faulty transmission of the text. Not only did it contain numerous *lacunae*, but quite a number of its passages were not liable to any definite interpretation due to their vitiated nature. Of this latter condition the learned editor of the commentary says, "the originals are so incorrect that a scholar friend of mine is probably justified in saying that even if Abhinavagupta descended from the Heaven and saw the Mss. he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path now has been traced". The textual condition of

24 Dr. S.K. De seems to be the first in announcing the existence of a MS. of the commentary and in recommending its publication. See his Sanskrit Poetics, Vol. I. pp. 120-121.

25 Edited by M. Ramakrishna Kavi and published in G.O.S. in 1926.

Abhinava's commentary on the remaining chapters published later[26] is also not appreciably better.

8. But whatever may be the real value of the commentary, the first three volumes of the NŚ. published from Baroda, which were avowedly to give the text supposed to have been taken by Abhinavagupta as the basis of his work, presented also considerable new and valuable materials in the shape of variant readings collated from numerous MSS. of the text as well as from the commentary. These sometimes throw a new light on the contents of the work. A study of these together with a new and more or less complete text of the NŚ. published from Benares in 1929[27] was justifiably considered a desideratum. The present work has been the result of such a study, and in it has been given for the first time a complete translation[28] of the NŚ. based on a text[29] critically reconstructed by the author.

2. *The Basic Text*

9. The text of the NŚ. as we have seen was not available in a complete critical edition, and Joanny Grosset's text (Paris-Lyon, 1898) does not go beyond the chapter XIV. Hence the translator had to prepare a critical edition of the remaining chapters before taking up the translation.[30] For this he depended principally upon Ramakrishna Kavi's edition (Baroda, 1926-1954) including Abhinavagupta's commentary, as well as the Nirnayasagar and the Chowkhamba editions (the first, Bombay 1894 and the second, Benares, 1929). As the text of the NŚ. has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration, the translator has thought it prudent to adopt readings

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26 Published between 1936 and 1964 under the editorship of M. R. Kavi.

27 Śrī-Bharatamuni-praṇītam Nāṭyaśāstram (*Kashi Sanskrit Series*) Benares, 1929.

28 The first edition of the translation Vol. I. (I-XXVI) published by the Asiatic Society, Calcutta, 1951 and Vol. II (XXVIII-XXXVI) in 1961.

29 The Vol. II (XXVIII-XXXVI) of the text was published by the Asiatic Society in 1956, and the Vol. I (I-XXVII) has been published by the present publishers.

30 See the note above.

from both the recensions, whenever such was felt necessary from the context or for the sake of coherence. But no serious objection may be made against this rather unorthodox procedure, for A. A. Macdonell in his critical text of the Bṛhaddevatā (Cambridge, Mass. 1904) has actually worked in this manner, and J. Grosset too in his edition does not give unqualified preference to any recension and confesses that due to conditions peculiar to the NŚ. his text has 'un caractère largement éclectique' (Introduction, p. xxv) ; but he further says 'nous n'avions pas l'ambition chimérique de tendre à la reconstitution du Bharata primitif......(*loc. cit.*)'. This is a too pessimistic view.

3. *Difficulties of Translation*

10. If the reconstruction of the text was, for reasons stated above, not an easy affair, its interpretation was also no less difficult. As the two questions are intimately related with each other, it is not possible to say which should come up first. Though it is an admitted principle that the text of a work must be settled before it can be interpreted, yet it is equally true that the text cannot be reconstructed unless one has a sufficient knowledge of its contents ; and this is particularly true in case of NŚ. which has a complicated text-history of its own. Due to this peculiar text-history,[31] the NŚ. offered difficulties to the commentators of the past as well as to scholars who began to study it in modern times. Hence the present writer thought of taking up at once both the works. This appeared to be the best way of rightly interpreting the text.

4. *The Form of the Translation*

11. Though the translation has been made literal as far as possible except that the stock words and phrases introduced to fill up incomplete lines have been mostly ignored, it has been found necessary to add a number of explanatory words [enclosed in rectangular brackets] in order to bring out properly the exact meaning of the condensed Sanskrit original. Technical terms have often been

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31 See Introduction to the Text §§ 11-12.

repeated (within curved brackets) in the translation in their basic form, especially where they are explained or defined. In cases where the technical terms could not be literally rendered into English they were treated in two different ways: (a) they were given in romanised form with initial capital letters e.g. Bhāṇa and Vīthi (XX. 107-108, 112-113), Nyāya (XXII, 17-18) etc. (b) Words given as translation have been adopted with a view to indicating as far as possible the exact significance of the original, e.g. Psychological State (*bhāva*), Sentiment (*rasa*), (VI. 33-34), Discovery (*prāpti*), Persuasion (*siddhi*), Parallelism (*udāharaṇa*) (XVII. 1), Vital Drop (*bindu*), Plot (*vastu*) (XX, 15), Explanatory Devices (*arthopakṣepaka*) etc. Lest these should be taken in their usual English sense they are distinguished by initial capital letters. Constantly occurring optative verbal forms have also been mostly ignored. Such verbs as *kuryāt* and *bhavet* etc, have frequently been rendered by simple 'is' or an equivalent indicative form ; and nouns used in singular number for the sake of metre have been silently rendered by those in plural number and *vice versa*, when such was considered necessary from the context.

5. *Notes to the Translation*

12. Notes added to this volume fall generally into two categories. (a) *Explanatory*. These include among other things references to different works on allied subjects and occasional short extracts from the same. Abhinavagupta's commentary naturally occupies a prominent place among such works, and it has sometimes been quoted and often referred to. But this does not mean that the worth of this work should be unduly exaggerated.[32] (b) *Materials for Comparative Study*. A very old text like the NŚ. not illuminated by anything like a complete and lucid commentary, should naturally be studied in comparison with works treating of similar topics directly or indirectly. Hence such materials have been carefully collated as far as the resources at the author's disposal permitted. But even when supplied with these notes, readers of the translation may have some difficulty in reconstruct-

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32 See M. Ghosh, The Nāṭyaśāstra and the Abhinavabhāratī in IHQ. Vol. X. 1934, pp. 161ff. and also Introduction to the Text § 33.

ing from the work written in a diffuse manner, the picture of the ancient Indian drama in its theatrical as well as literary aspect as it existed in the hoary antiquity. To give them some initial help the theory and practice of the ancient Indian drama have been briefly discussed below together with other relevant matters.

II. THE ANCIENT INDIAN THEORY OF DRAMA

1. *Meaning of Nāṭya*

13. The word "Nāṭya" has often been translated as 'drama' and the plays of ancient India have indeed some points of similarity with those of the Greeks. But on a closer examination of the technique of their production as described in the NŚ. ancient Indian dramas represented by the available specimens, will appear to be considerably different. Unless this important fact is borne in mind any discussion on the subject is liable to create a wrong impression. As early as 1890 Sylvain Lévi (pp. 423-424) noticed that Indian Nāṭya differed from the Greek drama from which the Westerners derived their early conception of the art. On this he says, "Le nāṭaka par sa nature autant que par son nom se rapproache de la dance scénique; le *drama* est l'action même" (*loc. cit*). But this statement needs ample clarification. For reasons stated above Lévy could not property utilize in this connection the NŚ. which contains sufficient materials throwing light on the question.

14. The essential nature of the Nāṭya derived from its etymology cannot by any means be called fanciful. For in the Harivaṃśa[33] we meet with an expression like *nāṭakaṃ nanṛtuḥ* (they danced a play) and the Karpūramañjarī (c. 1000 A.C.) has an expression like *saṭṭaaṃ ṇaccidavvaṃ* (a Saṭṭaka is to be danced or acted).[34] The terms like *rūpaka* or *rūpa* (representation) and *prekṣā* (spectacle), all denoting dramatic works, also characterize ancient Indian dramas and show their difference from the drama of the Greeks who laid emphasis on the plot and not on the spectacle. Of the six parts of the tragedy, the most typical of the Greek dramatic productions, Aristotle puts emphasis on

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33 Viṣṇuparva, ch. 93, 28.

34 2nd ed. by M. Ghosh. p. 80.

the fable or the plot, and considers decoration to be unimportant. On this point the philosopher says:

"Terror and pity may be raised by decoration—the mere spectacle; but they may also arise from the circumstances of the action itself, which is far preferable and shows a superior poet. For the fable should be so constructed that without the assistance of the sight its incidents may excite horror and commisseration in those who hear them only; * * * But to produce this effect by means of the decoration discovers want of art in the poet, who must also be supplied with an expensive apparatus" (II. XIII).[35]

15. But in case of ancient Indian dramas the decoration (i.e. the costumes and make-up) mostly plays an important part. Equally with five other elements, such as gestures and postures (*āṅgika*), words (*vācika*), the representation of the Sattva, it gives the Nāṭya its characteristic from. But in the theatre of the Greeks, it was not the case. In the performance of tragedies, for example, they did not care much for the spectacle, if the declamation was properly made. For Aristotle himself says that, "the power of tragedy is felt without representation and actors" (II. III).[36]

16. Another peculiarity of ancient Indian dramas was their general dependence on dance (*nṛtta*), song (*gīta*), and instrumental music (*vādya*). Though the chorus of the Greek tragedy introduced in it some sort of dance and songs, the function of these elements seems to have been considerably different in the ancient Indian drama. Indian plays were produced through words, gestures, costumes, make-up, songs and dances and the instruments were played during the performance whenever necessary. But these different elements did not play an equal part in all the plays or their different types. According as the emphasis was to be put on words, music, or dance, a play or its individual part partook of the nature of what the moderns would call 'drama', 'opera', 'ballet' or 'dramatic spectacle'.[37] Due to this nature, the ancient Indian drama which connected itself in many

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35 Poetics, (*Everyman's Library*) p. 27.

36 *ibid*. p. 17.

37 H.H. Wilson, On the Dramatic System of the Hindus, Calcutta, 1827. pp. 16, 20.

ways with song, dance and instrumental music, had a literary form which was different from that of the ancient Greeks. But it was not only due to its literary form, but also due to the technique of its production on the stage that the ancient Indian drama received its special character.

2. *Four Aspects of Drama*

17. To understand the technique of dramatic production one must have knowledge of the Styles (*vṛtti*) of dramatic production described in the NŚ. (XXII). These being four in number are as follows: the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Energetic (*ārabhaṭī*) and the Graceful (*kaiśikī*). The theatrical presentation which is characterized by a preponderating use of speech (in Skt.) and in which male characters are to be employed, is said to be in the Verbal Style (XXII. 25ff.). This is applicable mainly for the evocation of the Pathetic and the Mervellous Sentiments. The presentation which depends for its effect on various gestures and speeches, display of strength as well as acts showing the rise of spirit, is considered to be in the Grand Style (XXII. 38ff.). This is applicable to the Heroic, the Marvellous and the Furious Sentiments. The Style which includes the presentation of a bold person speaking many words, practising deception, falsehood and bragging and of falling down, jumping crossing over, doing deeds of magic and conjuration etc., is called the Energetic one. This is applicable to the Terrible, Odious and the Furious Sentiments (XXII. 55ff). The presentation which is specially interesting on account of charming costumes worn mostly by female characters, and in which many kinds of dancing and singing are included, and the themes acted relate to the practice of love and its enjoyment, is said to constitute the Graceful Style (XXII. 47ff). It is proper to the Erotic and the Comic Sentiments.

18. From a careful examination of the foregoing descriptions one will see that the Styles, excepting the Graceful, are not mutually quite exclusive in their application. On analysing the description of different types of play given in the NŚ., it will be found that the Nāṭaka, Prakaraṇa, Samavakāra and Īhāmṛga may include all the Styles in their presentation, while Ḍima, Vyāyoga, Prahasana, Utsṛṣṭi-

kāṅka, Bhāṇa and Vīthi, only some of these (XX. 88, 96). Hence one may call into question the soundness of the fourfold theoretical division of the Styles of presentation. But logically defective though this division may appear, it helps one greatly to understand the prevailing character of the production of a play as it adopts one or more of the Styles, and gives prominence to one or the other. It is a variation of emphasis on these, which is responsible for giving a play the character of a drama (including a dramatic spectacle), an opera or a ballet. Considered from this standpoint, dramas or dramatic spectacles like Nāṭaka, Prakaraṇa, Samavakāra and Īhāmṛga may in their individual Acts, betray the characteristics of an opera or a ballet. The Prahasana, generally an one Act drama, to be presented with attractive costumes and dance, may, however, to some extent, partake of the nature of a ballet. Ḍima, Vīthi, Bhāṇa, Vyāyoga and Utṛṣṭikāṅka seem to be dramas devoid of much dance and colourful costumes.

3. *The Theory of Imitation*

19. After forming a general idea of Nāṭya, from the various terms used to denote it, one should enquire what ancient Indian theorists exactly meant by the term (Nāṭya) or what they regarded as being the essence of the dramatic art as opposed to the arts of poetry, fiction or painting. To satisfy, our curiosity on this point the NŚ. gives us the following passage which may pass for a definition of Nāṭya. "A mimicry of the exploits of gods, the Asuras, kings as well as of house-holders in this world, is called drama" (I, 120).

20. This description has some semblance with Cicero's view that "drama is a copy of life, a mirror of custom, a reflection of truth". For this statement Cicero probably depends on Aristotle who considered that the art in general consisted of imitation (*mimesis*). But this does not help us very much to ascertain the nature of drama as an example of 'imitation'. For the Greek philosopher nowhere defines this very essentially important term. So when he declares that "epic poetry, tragedy, comedy, dythrambics as also for the most part the music of the flute and of the lyre all these are in the most general view of them imitations",[38] one can at best guess how drama imitates.

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38 Poetics, p. 5.

There seems to be no such difficulty about understanding the view of ancient Indian theorists. The NŚ. lays down very elaborate rules as to how drama is to make mimicry of the exploits of men and their divine or semi-divine counterparts. It is due to the rules of representation that an ancient Indian drama has been called by the later theorists 'a poem to be seen' (SD. 270-271). By this term, epic or narrative poetry and fiction etc. are at once distinguished from drama which is preëminently a spectacle, including a mimicry of activities of mortals, gods or demigods. It may now be asked what exactly was meant by the word mimicry (*anukaraṇa*) used by Indian theorists. Did this mean a perfect reproduction of the reality ? For an answer to this question we are to look into conventions of ancient Indian drama,

4. *The Dramatic Conventions*

21. That ancient Indian theorists turned their attention very early to the problem of dramatic representation, and enquired about the exact place of realism or its absence in connection with the production of a play, is to be seen clearly from their very sensible division of the technical practice into "realistic" (*loka-dharmī*, lit. popular nature) and "conventional" (*nāṭya-dharmī*, lit. theatrical nature)." By the realistic practice, the NŚ. (XIV. 62-63) means the reproduction of the natural behaviour of men and women as well as the other cases of natural presentation. But from the very elaborate treatment of various conventions regarding the use of dance, songs, gestures and speeches etc. by different characters, it is obvious that the tradition of the ancient Indian theatre recognized very early the simple truth that the real art to deserve the name, is bound to allow to itself a certain degree of artificiality which receives its recognition through many conventions. One very patent example of this conventional practice on the stage, is speeches uttered 'aside' or as soliloquy. The NŚ. describes (XIV. 64-65) in general the convention as follows:— "If a play contains acts modifying traditional stories, supernatural powers and disregards the practice about the languages, and requires acting with playful use of Aṅgahāras, and possesses characteristics of dance, and requires conventional enunciations, and is dependent on divine personalities, it is to be known as conventional (*nāṭya-dharmī*)."

The Zonal division (XIX. 3-10) of the stage also is another instance of this kind. Besides, there are others (XIV. 11-17).

22. A locality might change with the actor walking a few steps over the stage.[39] Any Sanskrit play will furnish numerous examples of this convention. For example, in the first act of the Śakuntalā, the king appears at a distance from Kaṇva's hermitage, but shortly afterwards he enters it simply by taking a few steps over the stage, looking around and saying, "This is the entrance of a hermitage; let me enter it." By this kind of convention, the inside and outside of a house was simultaneously presented.[40] The rule relating to this was as follows: According to the Zonal division, those who entered the stage earlier should be taken as being inside (a house) while those entering later are to be known as remaining outside it. He who enters the stage with the intention of seeing them (i.e. those entering earlier) should report himself after turning to the right. To indicate going to a distant locality one is to walk a good few steps over the stage, and to indicate going to a place near by, a short walk only is needed, while a walk of medium duration would indicate going to a place at a medium distance. But in case a person leaves one country and goes to a distant land, this is to be indicated by closing the Act in which such an event occurs, and mentioning the same thing again in an Explanatory Scene at the beginning of the next Act. Examples of some of these conventional rules occur in the ninth Act of the Mṛcchakaṭika where Śodhanaka appears first as being at the gate of the court of justice, and enters it by making a pantomimic movement; then again he goes out to receive the judge and re-enters the court-room after him by simply walking over the same stage. And when the judge has started work, Śodhanaka again goes out to call for the complainants. This going out consists of actually walking a few steps over the stage.

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39 Due to this kind of convention, scenes of the Sanskrit plays are not clearly separated as they are in a modern drama. This puzzled F. Hall who says: So far as is known, Hindu dramas have always been parted into acts; but never have they had scenes. It is somewhat to be wondered at, that the Hindus, with their inordinate love for subdivision, should have left these uninvented (Introduction to the Daśarūpa, p. 28-29).

40 *ibid.*

23 The advocates of extreme realism may find fault with these as unnatural, and the accusation cannot be denied; but on a closer examination of circumstances connected with the construction of a play as well as its production on the stage, it will be found that if the spectactors are to demand realism very rigidly, then no theatrical performance of any value, may be possible. Indians of ancient times never ran after this kind of absurdity. Critics of ancient Indian drama will do well to remember this and take care to understand the scope and necessity of various conventions relating to the dramatic production, so that they may better appreciate the art of great playwrights like Bhāsa, Kalidāsa, Śūdraka, Bhavabhūtī and Viśākhadatta.

5. *Time and place in Drama*

24. Ancient Indian playwrights, unlike the majority of Greek tragedians, did never make any attempt to restrict the fictional action to a length of time roughly similar to that taken up by the production of a drama on the stage. In developing plots they had not usually any restriction on the length of time, provided that individual Acts included incidents that could take place in course of a single day, and nothing could be put in there to interrupt the routine duties, such as saying prayers or taking meals (XX. 23) ; and the lapse of time between two Acts, which might be a month or a year (but never more than a year)[41] was to be indicated by an Introductory Scene (*praveśaka*) preceeding the second one (XX. 27-28). Similarly there was almost no restriction about the locality to which individual characters, and gods in their human roles were to be assigned, except that the human characters were always to be placed in India i.e. Bhārata-varṣa (XX. 97).

6. *The Unity of Impression*

25. In spite of having no rules restricting the time and place relating to different incidents included in the plot of a drama, the playwright had to be careful about the unity of impression which it was expected to produce. For this purpose the NŚ seems to have the following devices:

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41 Bhavabhūti disregards this rule in the Uttara, in letting many years pass between Acts I and II.

The Seed (*bīja*) of the play as well as its Vital Drop (*bindu*) was always to relate to every Act of the play, and the Hero was sometimes to appear in every Act or to be mentioned there (XX. 15,30)

26. An Act was not to present too many incidents (XX.24). and such subsidiary events as might affect the unity of impression on their being directly presented, were merely to be reported in an Introductory Scene. Besides this, short Explanatory Devices were sometimes put in before an Act, to clarify the events going to occur in it (XXI. 106-111). All these, not only helped the play to guarantee an unity of impression, but also imparted to its plot a rapidity of movement which is essential for any kind of successful dramatic production.

7. *Criticism of Drama*

27. Indians from very early times considered a play to be essentially 'a spectacle' (*prekṣā*) or things to be visualized; hence persons attending the performance of a play were always referred to (XXVII. 48-57) as 'spectators' or 'observers' (*prekṣaka*)[42] and never as audience (*śrotṛ*), although in it there was always the speech-element. This disposes of the question of judging the value of a drama except in connection with its production on the stage. This importance of the representational aspect of a play has possibly behind it an historical reason. Though in historical times we find written dramas produced on the stage, this was probably not the case in very early times, and the dialogues which constitute an important part of the drama were often improvised on the stage by the actors,[43] and this practice seems to have continued in certain classes of folk-plays till the late medieval times.[44] Hence the drama naturally continued to be looked upon by Indians as spectacles even after great playwright creators like Bhāsa, Kālidāsa, Śūdraka, Bhavabhūti and Viśākhadatta had written their

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42 *Prekṣā* occurring in the NŚ. seems to be the same as Pali, *pekkhā* in the Brahmajālasutta, see Lévi, II. p. 54.

43 M. Winternitz, Vol. I. pp. 101-102.

44 This was witnessed by the present writer in his early boyhood in the old-type Yātrās of Bengal, which have now disappeared altogether. Śri-Kṛṣṇa-kīrtana of Early Middle Bengali literature seems to have been the musical frame-work of a Yātrā of this kind.

dramas which in spite of theit traditional form were literary masterpieces.

28. Now, dramas being essentially things to be visualized, their judgement should properly rest with the people called upon to witness them. This was not only the ancient Indian view, even the modern producers, in spite of their enlisting the service of professional (dramatic) critics, depend actually on the opinion of the common people who attend their presentation of a drama. The judgement of a drama which is to depend on spectators has been clearly explained in the theory of Success discussed in the NŚ. (XXVII). In this connection one must take into account the medley of persons who usually assemble to witness a dramatic performance and what varying tastes and inclinations they might possess. For, this may give us some guidance as to what value should be put to their judgement which appears to have no chance of unity. In laying down the characteristics of a drama the NŚ. has the following: "This (the Nāṭya) teaches duty to those who have no sense of duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bread or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. This gives diversion to kings, firmness (of mind) to persons afflicted with sorrow, and (hints of acquiring) wealth to those who are for earning it, and it brings composure to persons agitated in mind. The drama as I have devised, is a mimicry of actions and conducts of the people, which is rich in various emotions and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all" (I. 108-112).

29. There may be an objection against the foregoing passage that no one play can possibly please all the different types of people. But to take this view of a dramatic performance, is to deny its principal character as a social amusement. For, the love of spectacle is inherent in all normal people and this being so, every one will enjoy a play whatever be its theme, unless it is to contain anything which is antisocial in character. The remarks of the author of the NŚ. quoted above on the varied profits the spectators will reap from witnessing a

performance, merely shows in what diverse ways different types of play have their special appeal to the multitudinous spectators. And his very detailed treatment of this point, is for suggesting what various aspects a drama or its performance may have for the spectators. This manysidedness of an ideal type of drama has been very aptly summed up by Kālidāsa who says, "The drama, is to provide satisfaction in one [place] to people who may differ a great deal as regards their tastes" (Mālavi. 1. 4). It is by way of exemplifying the tastes of such persons of different category that the NŚ. says: "Young people are pleased to see (the presentation of) love, the learned a reference to some (religious or philosophical) doctrine, the seekers after money to the topics of wealth, and the passionless the topics of liberation. Heroic persons are always pleased in the Odious and the Terrible Sentiments, personal combats and battles, and the old people in Puranic legends, and tales of virtue. And common women, children and uncultured persons are always delighted with the Comic Sentiment and remarkable costumes and make-up" (XXV. 59-61).

30. These varying tastes of individual spectators were taken into consideration by the author of the NŚ. when he formulated his theory of Success. Success in dramatic performance was in his opinion of two kinds: divine (*daivikī*) and human (*mānuṣī*) (XXVII. 2). Of these two, the divine Success seems to be related to the deeper aspects of a play and came from spectators of a superior order i.e. persons possessed of culture and education (XXVII. 16-17), and the human Success related to its superficial aspects and came from the average spectators who were ordinary human beings. It is from these latter, who are liable to give expression to their enjoyment or disapproval in the clearest and most energetic manner, that tumultuous applause and similar other acts proceeded (XXVII. 3, 8-18, 13-14), while spectators of superior order expressed rather calmy their appreciation of the deeper and more subtle aspects of a play (XXVII, 5, 6, 12, 16-17).

8. *The Theory of Sentiments* (rasa)

31. The spectators of a superior order did not, however, stop at the popular appreciation of plays. They took the matter quite

seriously, and as was the wont of the Indians of early times, made an attempt to find out the philosophy of it. It was not enough for them that the spectators enjoyed witnessing a successful dramatic performance. They were also curious to find out the process through which it provided enjoyment to them, and discovered what may be called the psychological basis of this enjoyment. Ancient writers on plays already realized the importance of psychology in classifying Heroes and Heroines according to their mental and emotional conditions (XXIV. 210ff ; XXXIV. 15ff). This was because without a knowledge of psychology neither the playwrights could build up characters in a play nor could the actors and the actresses represent these on the stage for evoking Sentiments in the spectators. The theory of Sentiments occupy indeed an important position in the history of the ancient Indian literature.[45] But the succinct manner in which it has been formulated in the NŚ. gave rise to many problems which the later authorities are not all unanimous in solving.[46] However, in the light of their valuable discussions, the theory may be briefly stated as follows:

Men have as many as fortyone Psychological States (*bhāva*, lit. feeling) such as, love, mirth, sorrow, anger, energy, terror, disgust, astonishment, discouragement, (physical) weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety etc. But among them all the first eight only have[47] a durable (*sthāyin*) effect on the human personality, and constitute the bases of Sentiments (*rasa*) while the remaining thirtythree have only a complementary (*vyabhicārin lit. casual*)[48] effect on it, and it is by strengthening the

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45 The theory of Sentiments (*rasa*) related originally to dramatic performance only, and was applied later to the poetical literature afterwards.

46 See A.B. Keith, Skt. Drama. pp. 316-319.

47 When one of these becomes a Durable Psychological State, some of the rest may then act as 'Complementary' or 'Transitory' Psychological States (*vyabhicāri-bhāva*). See SD. III. 34 gloss. Also see below.

48 *Vyabhicārin* (*vi-abhi-car-in*) really maans 'that which moves particularly (vi) towards (*abhi*) something.' It should be translated as 'Complementary' and not as 'Transitory' though it is ultimately such. The old rendering has been retained through mistake in the present translation. V.S.

effects of the Durable[49] (*sthāyin*) Psychological States that they play their part in the evocation of Sentiments.

32. To understand the theory of Sentiments properly one must remember the distinction between the two groups of Psychological States. Those called Durable affect the human personality so profoundly that the person concerned forget for the time being all other things in or around him. No one can deny that this is the case of the Psychological States of love and sorrow ; and according to the theory of Sentiments the same is true in case of other Psychological States as well. Hence each of the eight Durable Psychological States of a person gives him an experience of singular spiritual freedom.[50] This condition, ideal though it might be, does not last very long, and due to various reasons, may have afterwards complications which are far from pleasant. But it is a different matter when a cultivated spectator witnesses the Durable Psychological State of the Hero of a play reproduced on the stage by an able actor. Here the relevant representation of the Durable Psychological State acts as a stimulus in evoking in the spectator a verisimilitude of such a Psychological State, which is then called a Sentiment. The Sentiment being a vicarious experience does not affect him in any other way ; and bringing in its wake a spiritual freedom,[51] it may be said to purify his soul. It is probably on a consideration like this that Aristotle spoke of catharsis (Gk. *katharsis*)[52] in connection with witnessing a drama of

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Apte justly says that 'the *Vyabhicāri-bhāvas* act as *feeders* of the prevailing (i e. *sthāyin*) sentiment and strengthen it in various ways, whether openly or covertly.' See his Dictionary, *sub voce.*

49 Early writers translated the word (*sthāyin*) as 'Dominant.' But 'Durable' seems to be its real meaning. In some pages of the present work the old rendering has been retained through mistake. Readers are requested to make necessary changes.

50 See the note 51 below.

51 Viśvanātha compares the experience of a Sentiment with the realization of Brahman (*brahmāsvāda-sahodaraḥ*). See SD, III. 36.

52 So far as the present writer's knowledge goes, Aristotle's *katharsis* has not yet been satisfactorily explained. See Allardyce Nicoll, The Theory of Drama, London, 1937. pp. 119, 122-124; and also Lascelles Abercrombie, *Principles of Literary Criticism* in 'An Outline of Modern Knowledge,' London, 1932, pp. 887-889.

tragic contents which are not dissimilar to the Pathetic, the Odious and the Terrible Sentiments.

33. For appreciating the theory of Sentiments, it is also necessary to remember that the Psychological States, Durable as well as Complementary,[53] relate primarily to characters in a play, generally a Hero or a Heroine. The process through which his or her Durable Psychological States grow should receive our attention next. To illustrate this, let us take the case of the Pathetic Sentiment. It is the Durable Psychological State of sorrow that can evoke it. How does this State grow? It grows from an affliction under a curse, separation from dear ones, loss of wealth, someone's death, captivity or similar other misfortune. Now all such things are called *vibhāvas* (lit. causes of *bhāvas*) or Determinants.[54] But this is not enough for our appreciation of the Durable Psychological States. For the spectators must witness this reproduced on the stage. This means that the effects of all these *vibhāvas* or Determinants upon the Hero or the Heroine should be made manifest through acting. As a natural consequence of the *vibhāvas* or Determinants the characters concerned would shed tears, lament, change their colour or show drooping limbs etc. And these being the effect of the Durable Psychological States (*bhāva*) are called *anubhāvas* (sequel to *bhāvas*) or Cosequents.

34. The Complementary Psychological States (*vyabhicāri-bhāva*)[55] are so called because they come along with the Durable Psychological States, and strengthen the latter. For example, in case of the Pathetic Sentiment which arises from not having the desired union with the beloved one or from being separated from him, there occur the following Complementary Psychological States: indifference, langour, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness etc. As these disappear after strengthening the Durable Psychological States they are called Complementary. But

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53 See tbe note 48 above.

54 *Vibhāva* really means that which distinctly (*vi*) causes a Psychological State (*bhāva*) and as such the current rendering seems to be inaccurate. Though the old rendering has been retained in the translation the readers are requested to take the word in the sense suggested.

55 See the note 48 above.

Durable Psychological States do not disappear like this and may indeed encumber the memory for a long time, if not for life. This relative strength makes them the vehicle of Sentiments (*rasa*).

35. The place of the Sāttvika States (*bhāvas*) in the theory of Sentiments is not all clear from the NŚ. One later authority simply ignores these while giving his definition of *rasa* (Sentiment), it seems with much justification.[56] In ultimate analysis these are nothing but the *anubhāvas* or Consequents.

36. In spite of the learned theory of Sentiments formulated in the NŚ., the dramatic criticism never became in ancient India a preserve of the scholastic critics. The specialists in dramatic production never forgot that this was basically a social amusement and as such depended a great deal for its success on the average spectators. In the NŚ. it has been said clearly more than once that the ultimate court of appeal concerning the dramatic practice was the public (XX. 125-126). Hence any theory or a fixed set of rules, be it of the Nāṭyaveda or the NŚ. was at no time considered enough for regulating the criticism of a performance. This seems to be the reason why special Assessors appointed to judge the different kinds of actions occurring in a play (XXVII. 63-69) decided in coöperation with the select spectators, who among the contestants deserved to be rewarded.

III. THE LITERARY STRUCTURE OF DRAMA

1. *Two Major Types of Play*[57]

37. Though the Indians unlike the Greeks paid no exclusive attention to the fable or the plot, they were fully conscious of its actual importance; and began very early to study the precess through which different plots assumed the form of plays presentable on the stage. After a study of available plays they generalized on their essential characteristics and formulated certain rules of their construction, not only for the guidance of future playwrights and stage-managers but also helping the right understanding of drama. It was indeed true that the ultimate court of appeal in case of judging a performance

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56 See SD. III. 34 gloss.

57 The NS. ignores the Uparūpakas. For them see SD., NL. and BhP.

was the spectators. But a set of rules crystalizing the accepted traditions and technique were nonetheless necessary. For a creative artist, be he a *littérateur*, a painter or a musician, cannot properly fulfil his functions unless he keeps sufficiently close to the traditions and technique followed by his predecessors. Though he might be a genius, he would scarcely succeed, if he should scatter all these to four winds. It is for this reason that the scholars of ancient India directed very early their attention to the literary structure of plays. The first thing they did in this regard was to classify the very numerous plays which were already in existence by this time. Unlike the threefold division of the Greeks based on a consideration of the sentiment involved, such as tragic, comic and an admixture of the both, the Indian classification depended on the subject-matter as well as technique of construction and presentation. To understand their point of view easily, it would be convenient to divide the ancient Indian plays into two groups according to their relative complexity.

38. Of the ten kinds of play, the Nāṭaka and the Prakaraṇa being more complex than the rest, belong to the *major types*. Anyone knowing sufficiently about their nature and construction, will have little difficulty in studying the remaining eight classes of play, which constitute the *minor types*. Of the two of the *major types* of play, it will be convenient to take up first Nāṭaka which is more important than Prakaraṇa.

(a) *Subject-matter and division into Acts.*

39. Nāṭaka is a play having for its subject-matter a well-known story, and for its Hero a celebrated person of exalted nature. It describes the character of a person descending from a royal seer, the divine protection for him, and his many superhuman powers and exploits, such as success in different undertakings and amorous pastimes; and this play should have an appropriate number of Acts (XX. 10-12). As exploits of the Hero of a Nāṭaka have been restricted to his success in different undertakings including love-matters, it is a sort of 'comedy,' and as such it can never permit the representation of the Hero's defeat, flight or capture by the enemy or a treaty with him under compulsion. Such a representation would negative the subject

of the play which is the triumph or the prosperity of the Hero. But all these except his (the Hero's) death, could be reported in an Introductory Scene which may come before an Act. The presentation of the Hero's death was for obvious reasons impossible in a comedy.

40. The first thing that attracts the attention of a reader on opening a Nāṭaka, is its Prologue (*sthāpanā* or *prastāvanā*). But according to the NŚ. this was a part of the Preliminaries (*pūrvaraṅga*) and was outside the scope of the play proper (V. 171). That famous playwrights like Bhāsa, Kālidāsa and others wrote it themselves and made it the formal beginning of their dramas, seems to show that they made in this matter an innovation which as great creative geniuses they were fully entitled to.

41. But unlike Greek plays ancient Indian Nāṭakas are divided into Acts the number of which must not be less than five or more than ten (XX. 57). These Acts, however, are not a set of clearly divided scenes as they are in modern western compositions of this category. An Act of the ancient Indian drama consists of a series of more or less loosely connected scenes[58] which due to its peculiar technique could not be separated in writing from one another. These, however, will constitute Acts when taken along with the Explanatory Devices related to them. The Act has three following characteristics:

i. Only the royal Hero, his queen, minister, and similar other important personages are to be made prominent in it and not any minor character (XX. 18). This rule evidently follows from the leading position or importance of such characters.

ii. It is to include only those incidents which could take place in course of a single day (XX, 23). If it so happens that all the incidents occurring within a single day cannot be accommodated in an Act, the surplus events are to be reported in a clearly separated part of it called the Introductory Scene (*praveśaka*) where minor characters only can take part (XX. 27,30). The same should be the method of reporting events that are to be shown as having occurred in an interval between two Acts (XX. 31). Evidently these latter should be of secondary importance for the action of play. But according to

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58 See para 22 above.

the NS. these should not cover more than a year (XX. 28). This allowance of a rather long period of time for dispensable evonts occurring between two Acts of a Nāṭaka was the means by which ancient Indian playwrights imparted speed to the action of the play and compressed the entire plot distributed through many events over days, months and years within its narrow frame-work suitable for representation within a fow hours.

iii. An Act should not include the representation of events relating to feats of excessive anger, favour and gift, pronouncing a curse, running away, marriage, a miracle, a battle, loss of kingdom, death and the siege of a city and the like (XX. 20,21). The purpose of this prohibition was probably that, when elaborately presented in an Act, these might divert much of the spectator's interest from the line of the principal Sentiment which the play was to evoke and might thereby interfere with the unity of impression which was expected from it.

(b) *Explanatory Devices*

42. The five Explanatory Devices (*arthopakṣepaka*) were adopted by playwrights for clarifying the obscurities that were liable to occur due to their extreme condensation of the subject-matter.

i. An Introductory Scene is the most important among them. It has been shown before how ancient Indian playwrights divided the entire action of a Nāṭaka into two sets of events of which the one was mere important than the other, and how they represented in its Acts the important set, whereas the less important ones were reported, whenever necessary, in Introductory Scenes. The other Explanatory Devices are as follows: An Intimating Speech (*cūlikā*), a Supporting Scene (*viṣkambhaka*), a Transitional Scene (*aṅkāvatāra*) and an Anticipatory Scene (*aṅkamukha*).

ii. An Intimating Speech. When some points (in the play) are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (XXI. 108).

iii. A Supporting Scene. The Supporting Scene related originally to the Opening Segment only of a Nāṭaka. Later it served sometimes the purpose of an Introductory scene. It is meant for

describing some incident or occurrence that is to come immediately after (XXI. 106-107).

iv. A Transitional Scene. When a scene which occurs between two Acts or is a continution of an Act and is included in it, relates to the purpose of the Seed of the play, it is called the Transitional Scene (XXI. 112).

v. An Anticipatory Scene. When the detached beginning of an Act is summarised by a male or a female character, it is called the Anticipatory Scene (XXI. 112).

(c). *The Plot and its Development*

43. The Plot or the subject-matter (*vastu*) of Nāṭaka may be twofold: "The principal" (*ādhikārika*) and the "incidental" (*prāsaṅgika*). The meaning of the pricipal plot is obvious from its name, and an incidental plot is that in which the characters acting in their own interest, incidentally further the purpose of the Hero of the principal plot (XXI. 2-5). The exertion of the Hero for the object to be attained, is to be represented through the following five stages (XXI. 8) ; Beginning (*ārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatāpti*) and Attainment of the Result (*phalaprāpti*). Besides these aspects of the action and the plot of a Nāṭaka, the elaboration of the latter has been viewed as depending on its division into the five Segments (*sandhi*) which are as follows: Opening (*mukha*), Progression (*pratimukha*), Development (*garbha*), Pause (*vimarśa*) and Conclusion (*nirvahaṇa*). These, however, do not necessarily coincide with five Acts ; and a Segment may well include more Acts than one. And the plot has been further analysed and described to give detailed hints as to how the playwright was to develop an interesting play imparting to it all possible literary and dramatic qualities. The Segments have also been analysed again with a similar purpose.

Kālidāsa's Śakuntalā and Bhāsa's Svapna-vāsavadattā are well-known examples of Nāṭaka.

44. *Prakaraṇa*. The second species of ancient Indian play, is a Prakaraṇa which resembles a Nāṭaka in all respects except that "it takes a rather less elevated range". Its Plot is to be original and

drawn from real life and the most appropriate theme is love. The Hero may be a Brahmin, merchant, minister, priest, an officer of the king or the leader of an army (XX. 49-51). Female characters in it include a courtezan or depraved woman of good family (XX. 53).[59] But the courtezan should not meet the Hero when he is in the company of a lady or gentlemen of high family, and if the courtezans and respectable ladies must meet on any account, the former are to keep their language and manners undistorted (XX. 55-56). From these and other features, the Prakaraṇa has been called a bourgeois comedy or comedy of manners of the rank below royalty. Śūdraka's Mṛcchakaṭika and Bhavabhūti's Mālatīmādhava are wellknown examples of the Prakaraṇa.

2. *Eight Minor Types of Play*

45. *Samavakāra.* Samavakāra is the dramatic representation of some mythological story which relates to gods and some well-known Asura, who must be its Hero. It should consist of three Acts which are to take for their performance eighteen Nāḍikās (seven hours and twelve minutes).[60] Of these the first Act is to take twelve and the second four, and the third two Nāḍikās only. The subject-matter of Samavakāra should present deception, excitement or love, and the the number of characters allowed in it are twelve. And besides this, metres used in it should be of the complex kind (XX. 63-76).

No old specimen of this type of drama has reached us. From the description given in the NŚ. it seems that Samavakāra was not a fully developed drama, but only a dramatic spectacle based on a mythological story. It naturally receded into back-ground with the advent of fullfledged literary dramas, like those of Bhāsa and Kālidāsa.

46. *Īhāmṛga.* Īhāmṛga is a play of four Acts in which divine males are implicated in a fight over divine females. It should be a

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59 As Wilson did not know this he said: We may, however, observe to the honour of the Hindu drama that the *parakīyā* or she who is the wife of another is never to be made the object of dramatic intrigue, a position which could sadly have cooled the imagination and curbed the wit of Dryden and Congrave. See Select Specimens of Hindu Theatre, Vol. I. p. xiv.

60 See Wilson, On the Dramatic System of the Hindus, p. 16.

play with well-ordered construction in which the plot of love is to be based on causing of discord among females, carrying them off and oppressing (the enemies), and when persons intent on killing are on the point of starting a fight, the impending battles should be avoided by some stratagem (XX. 78-82). No old speciment of this type of play has been found. From the description given in the NŚ. it seems that Īhāmṛga was a play of intrigue, in which gods and goodesses only were in volved.

47. *Ḍima*. Ḍima is a play with a well-constructed plot and its Hero should be well-known and of the exalted type. It is to contain all the Sentiments except the Comic and the Erotic, and should consist of four Acts only, Incidents depicted in it are mostly earthquake, fall of meteors, eclipses, battle, personal combat, challenge and angry conflict. It should abound in deceit, jugglery and energetic activity of many kinds. The sixteen characters which it must contain are to include different types, such as gods, Nāgas, Rākṣasas Yakṣas and Piśācas (XX 84-88). No old or new example of this type of play has reached us. It seems that like Samavakāra this was a dramatic spectacle rather than a fullfledged drama. With the advent of literary plays of a more developed kind, it has become extinct.

48. *Vyāyoga*. Vyāyoga was a play with a well-known Hero and a small number of female characters. The events related in it were to be of one day's duration. It was to have one Act only and to include battles, personal combat, challenge and angry conflict (XX. 90-92). Bhāsa's Madhyama-vyāyoga is a solitary old specimen of this type of play.

49. *Utsṛṣṭikāṅka*. Utsṛṣṭikāṅka or Aṅka is an one-act play with a wellknown plot, and it includes only human characters. It should abound in the Pathetic Sentiment and is to treat of women's lamentations and despondent utterances when battle and violent fighting have ceased, and its plot should relate to the downfall of one of the contending characters (XX. 94-100). Bhāsa's Ūrubhaṅga seems to be its solitary specimen. This type of play may be regarded as a kind of one-act tragedy.

50. *Prahasana*. Prahasana is a farce or a play in which the Comic Sentiment predominates, and it too is to consist mostly of one

Act only. The object of laughter was furnished in this, mainly by the improper conduct of various sectarian teachers as well as courtezans and Dhūrta or gallant crooks (XX 102-106). The Mattavilāsa and the Bhagavadajjukīya are fairly old speciments of this type of play.

51. *Bhāṇa.* Bhāṇa is an one—Act play with a single character who speaks after repeating words of persons who remain invisible, throughout. This play in monologue relates to one's own and other's adventures. It should always include many movements which are to be acted by a Dhūrta (or gallant crook) or a Viṭa (XX. 108-110). The Bhāṇas included in the collection published under the title the Caturbhāṇī[61] seem to be very old specimens of this type of play.

52. *Vīthi.* Vīthi should be acted by one or two persons. It may contain any of the three kinds of characters superior, middling and inferior (XX. 112-113). It seems to be a kind of a very short one-Act play. But one cannot be sure about this; for no specimen of this type of play has come down to us.

3. *The Characterization in a Play*

53. As it is admitted that a drama is not actually such till it is produced on the stage, the most important thing after the organization of the plot is building up the characters. The relative importance of the plot and the characterization may be best understood if we compare the art of drama with that of painting; and the drama being primarily a spectacle, the similarity between the two is quite natural. Hence it will not be wrong to say that the plot is comparable to the lines and the characterization to the colours. It is on a consideration like this that one will easily appreciate the discussion on the types of characters in the NS. (XXXIV). First of all, the characters have been broadly divided into three types according to their human qualities as superior, middling and inferior (XXXIV. 2-3). Then the three types among the males have been described (XXXIV. 3-9); this is followed by the description of the three corresponding types among the females (XXXIV. 9-14). Women being biologically different, the principle of

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61 See the ed. of the work with a Hindi translation by Dr. Motichand and Dr. V. S. Agrawal, Bombay, 1960.

classification in their case has been a little different. But the treatment of characters does not stop there. A more practical classification according to their relative importance in the drama is then taken up. First come the Hero and the Heroine who are the leading characters. Naturally their entourage also have a share in the discussion (XXXIV. 17ff.). A more or less elaborate description of these, which follow, made it easy for the playwrights to build up the characters by putting in their mouth appropriate words which the changing dramatic situations demanded. These words constituted an essential part of the Verbal Representation (*vācikābhinaya*). And pursuing the method described, the playwright as well as the actors could express properly all possible nuances of feelings as well as meanings, for calling up the Psychological States which are to evoke the Sentiments.

4. *Diction of a Play*

54. When the playwright has organized his plot and conceived the characters, he is to give proper forms to the language to be put in their mouth. Here he faces a difficult test of his abilities. As in the case of other types of literature, this language cannot be words as they are spoken in everyday life. Moreover the time being limited the speeches should be as brief as possible, and in some cases, not only to break the monotony but also to heighten the charm otherwise, metrical passages should be introduced. Besides, there should be adopted other means to get the maximum benefit from the speeches for furthering the representation of the character.

55. *Use of Metre.* One of the first things to receive the attention of ancient Indian writers on dramaturgy was the importance of verse in a dramatic dialogue. They discouraged long and frequent prose passages on the ground that these might prove tiresome to spectators (XX. 34). After giving a permanent place to verse in drama ancient Indian theorists utilized their detailed knowledge of the structure of metres which varied in caesura as well as the number and sequence of syllables in a *pāda* or foot (XV. 38ff, XIV. 1-86), for heightening the effect of the words used, by putting them in appropriate metres. In this respect they framed definite rules as to the

suitability of particular metres to different Sentiments. For example, the description of any act of boldness in connexion with the Heroic and the Furious Sentiments is to be given in the Āryā metre, and compositions meant to express the Erotic Sentiment should be in gentle metres such as Mālinī and Śrīdharā (Mandākrāntā), and the metres of the Śakkarī and the Atidhṛti types were considered suitable for the Pathetic Sentiment (XVII, 110-112). In this regard ancient Indian theorists, and for that matter, ancient Indian playwrights anticipated the great Shakespeare who in his immortal plays made "all sorts of experiments in metre."

56. *Euphony*. After considering the use of metres the author of the NŚ. pays attention to euphony and says, "The uneven and even metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning intended. "The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women. A play abounding in agreeable sound and sense, and containing no obscure or difficult words unintelligible to the country people, having a good construction, fit to be interpreted with dances, developing Sentiments.........becomes fit for representation to spectators" (XXII. 119-122).

57. *Suggestive or Significant names*. Another important aspect of the diction was the suggestive or significant names for different characters in a play, It has been said of Gustave Flaubert that he took quite a long time to find out a suitable name for the prospective hero and heroine of his novels, and this may appear to be fastidious enough. But on discovering that Indian theorists two milleniums ago laid down rules about giving names to the created characters (XIV. 30-36), we come to appreciate and admire the genius of the great French writer.

58. *Variety of Languages or Dialects*. The use of Sanskrit along with different dialects of Prakrit (XVIII. 36-61) must be ascribed to circumstances in the midst of which the ancient Indian drama grew up. The dramas reflect the linguistic condition of the society in which the early writers of plays lived. As the speech is one of the essential features of a person's character and social standing, it may

profitably be retained unaltered from the normal. Even in a modern drama, dialects are very often used though with a very limited purpose.

IV. THE ANCIENT INDIAN DRAMA IN PRACTICE

1. *Occasions for Dramatic Performance*

59. The Indian drama like similar other forms of ancient art and poetry seems to have been of religious origin, and it developed probably out of dances and songs in honour of a deity like Śiva who in later times came to be styled the great dancer-actor (*naṭarāja*). As time passed, the dance with songs gradually assumed the form of regular dramatic spectacles, and the range of subjects treated was extended beyond the legends connected with the exploits of a particular deity. It is just possible that this development of the religious aspect came in course of time to be partially arrested, and plays began to be composed more with a purely secular character. This change considerably loosened its original connexion with popular deities. Possibly due to this the ancient Indian drama in the historic period of its career, is found to be acted sometimes for moral edification as in the case of the Buddhist plays, sometimes for the aesthetic enjoyment of the élite as in the case of Kālidāsa's works, and sometimes in honour of a deity as in case of one of Bhavabhūti's plays. In spite of its various uses, the ancient Indian drama unlike its modern counterparts did possibly never become an ordinary amusement of everyday life. It was mostly on special occasions like a religious festival, a marriage ceremony, a king's coronation, or a friend's visit that dramatic performances were held (IV. 269 ; AD. 12-14). But among all these occassions religious festivals were the most common for the performance of a drama. It was natural that on such occasions the drama was a popular entertainment as well, the public being then in a holiday mood.

60. Another fact about the dramatic performances of ancient India was that these were sometimes held in the form of contests (XXVII. 21-22, 71, 77-79). Different groups of actors vied with one another for winning people's appreciation, and reward for their skill in the art. This, however, does not seem to have been a regular

feature of the ancient Indian drama as was the case with that of the Greeks ; and theatrical troupes gave performance also for money without any spirit of rivalry towards others, and were paid by the rich people or the different guilds.

2. *Time of Performance*

61. Except in the midnight or at noon or at the time of the morning and evening prayers, the ancient Indian drama could be performed almost at any part of the day or of the night. But this does not mean that any play could be produced at any allowable time during the twentyfour hours. Though at the command of the king or the patron, the director of a theatrical party could overlook strict rules in this regard, the time of performance was to be regulated according to the nature of the subject-matter of an individual play. For example, a play based on a tale of virtue was to be performed in the forenoon ; a performance which was rich in instrumental music, and told a story of strength and energy, was to be held in the afternoon, and a play which related to the Graceful Style, the Erotic Sentiment, and required vocal and instrumental music for its production, was to be performed in the evening ; but in case of plays which related to the magnanimity of the Hero and contained mostly the Pathetic Sentiment, performance was to be held in the morning (XXVII. 88-99).

62. Though in modern times dramatic performance is mostly held in the evening, ancient Indian rules regarding the assignment of a play of a particular type to a particular part of the day or of the night, need not be considered queer in any way. On the other hand, they appear very much to have been based on a proper understanding of the effect of time on the ever-changeable nature of human personality.[62] Even if a play based on a tale of virtue or of woe, when properly presented on the stage, might be appreciated at any time, it

62 That the Rāgas and Rāgiṇis of Indian music of later times were assigned to clearly marked parts of day and night, seems to betray an influence of the very early tradition of restricting the performance of different kinds of play to different times. (This note has been added at the suggestion of our friend Sri Chinmohan Sehanavis, M.A.)

had better chance of impressing the spectator in the forenoon or in the morning, when after the night's sleep and rest, he could be the most receptive in regard to these Sentiments. That a play including a story of energy and strength can better be assigned to the afternoon is to be explained on the assumption that on taking rest after meals at the completion the morning's activities, one becomes psychologically more susceptible to appreciation of stories of strength and energy, presented on the stage. In a similar manner, a play with love as its principal theme (i.e. with the Erotic Sentiment) may be presented on the stage with more effect in the evening, when after the day's work, one may naturally be in a mood to enjoy the company of his dear woman, be she his wife or the hetaera.

3. *The Playhouse or the Theatre*

63. The NŚ. describes various types of playhouse, and their different parts have been mentioned to some extent in detail. But in the absence of evidence the like of which has been copiously available in case of the Greek theatre, it cannot be said how far the ancient Indian plays were performed in specially constructed theatres. It may be possible that only kings and very wealthy people owned playhouses constructed according to the NŚ. while dramatic spectacles meant for the common people were held in the open halls called the Nāṭ-mandir (Nāṭya-mandira) in front of temples, or in a temporarily devised theatre under the cover of a canopy, as in the case of the modern Bengali Yātrās which seem to have unmistakable resemblance and connexion with the ancient Indian Nāṭya described in the NŚ. One remarkable feature of the playhouses described there is that they are of a very moderate size, the largest among them (meant for mortals) being only thirtytwo yards long and sixteen yards broad, capable of accommodating about four hundred (400) spectators. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand (15,000) people.

64. The comparative smallness of the ancient Indian theatre was a necessary consequence of the peculiar technique of the dramatic production. For in a large playhouse the spectators could not all have heard the delicate points on which depended in no small measure

success of a performance. The inordinately large Athenian theatre was not much handicapped in this respect, for the Greek drama depended on a considerably different technique.

65. The NŚ. describes three main types of playhouse; oblong (*vikṛṣṭa*), square (*caturasra*) and triangular (*tryasra*). These again might be large, medium or small, with their length respectively as one hundred and eight, sixtyfour, and thirtytwo cubits. This gives altogether nine different varieties of theatres, viz. (i) the large oblong, (ii) the large square, (iii) the large triangular, (iv) the medium oblong, (v) the medium square (vi) the medium triangular, (vii) the small oblong, (viii) the small square and (ix) the small triangular. These nine types can also be measured in terms of *daṇḍas* instead of that of cubits. This will give us eighteen different dimensions of playhouse. But NŚ. is silent about the use of the playhouse measured in terms of *daṇḍas*, and the playhouse of the largest types measuring 108 cubits in length have been prohibited by the NŚ. for the mortals. And it has been mentioned before that a playhouse more in area than thirty-two yards in length by sixteen yards in breadth, has been prescribed for them. This should be divided into three parts: (i) the tiring room (*nepathya*) (ii) the stage (*raṅgapīṭha* or *raṅgaśīrṣa*) and (iii) the auditorium (*raṅgamaṇḍala*). Of these the tiring room would be at one end of the theatre and would measure sixteen yards by four yards. On the two sides of the stage there should be two Mattavāraṇīs, each occupying an area of four yards by four yards and having four pillars. Thus the area to be occupied by the seats of spectators would be twentyfour yards by sixteen yards.

66. The tiring room (*nepathya*) was the place in which the actors and the actresses put on the costumes suited to the different roles, and from this place, the tumults, divine voices (*daiva-vāṇī*) and similar other acts proceeded. This part of the theatre was separated from the stage by two screens over its two doors. Between these two doors the members of the orchestra (*kutapa*) were to sit and the direction facing them was to be considered conventionally the east.

4. *Representation*

67. To understand the technique of representation of the ancient Indian drama one must remember that it avoided stark realism and

gave utmost scope to imagination and fancy. The one unmistakable evidence of this is the total absence of any painted scenery from the stage. This is but a negative side of it. If the Indians avoided bringing in any kind of artificial scenery, they made positive efforts in communicating the meaning of the drama and evoking the Sentiment (*rasa*) in the spectators through suggestive use of colours in the costume and make-up of the actors, and rhythmic movements of many kinds which have been summed up in their theory of four representation (*abhinaya*) such as *aṅgika*, *vācika*, *āhārya*, and *sāttvika* (VI. 23).

(*a*). *Physical Representation*

68. Among these, the *aṅgika* should be discussed first. This consists of the use of various gestures and postures of which the NŚ. gives elaborate descriptions. Different limbs have been named and their manifold gestures and movements described, with various significance attached to each one of them (VIII-XII). For example, the head has thirteen different gestures which are as follows:

Ākampita: Moving the head slowly up and down.

Kampita: When the movements in the Ākampita head are quick and copious. (Uses): The Ākampita head it to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order.

The Kampita head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness aud intolerance.

Dhuta and Vidhuta: A slow movement of the head is called the Dhuta, and when this movement is quick it is called Vidhuta. (Uses): The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking side ways, emptiness and forbidding (any one).

The Vidhuta head is applied in an attack of cold, terror, panic, fever and the first stage of drinking (i.e. intoxication).

Parivāhita and Udvāhita: when the head is alternately turned to two sides it is called the Parivāhita, and when it is once turned upwards it is known as the Udvāhita, (Uses): The Parivāhita head is applicable in demonstration, surprise, joy, (effort of) remembering, intolerence, cogitation, concealment and (amorous) sporting.

The Udvāhita head is to be applied in representing pride, showing height, looking high up, self-esteem and the like.

Avadhuta: When the head is once turned down it is called the Avadhuta. (Uses): it is to be applied in (communicating) a message, invoking a deity, conversation and beckoning (one to come near).

Añcita: When the neck is slightly bent on the side the Añcita head is the result. (Uses): It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

Nihañcita: when two shoulders are raised up with the neck bent on the side the Nihañcita head is produced. (Uses): It is to be used by women in pride, Amorousness (*vilāsa*), Light-heartedness (*lalita*), Affected Indifference (*bibboka*), Hysterical Mood (*kilakiñcita*), Silent Expression of Affection (*moṭṭāyita*), Pretended Anger (*kuṭṭamita*),[63] Paralysis (*stambha*) and Jealous Anger (*māna*).

Parāvṛtta: when the face is turned round, the Parāvṛtta head is the reault. (Uses): It is to be used in turning away the face, and looking back and the like.

Utkṣipta: when the face is raised up the Utkṣipta head is the result. (Uses): It is used indicating lofty objects, and application of divine weapons.

Adhogata: The head with the face looking downwards is called the Adhogata. (Uses): It is used in shame, bowing (in salutation) and sorrow.

Parilolita: when the head is moving on all sides, it is called Parilolita. (Uses): It is used in fainting, sickness, power of intoxication, possession by an evil spirit, drowsiness and the like.

69. The eyes are similarly to have different kinds of glance according to the Psychological States (*bhāva*) and Sentiments (*rasa*) they are to express. Eyeballs too are liable to similar changes to create impressions of different feelings and emotions, and so are eyebrows, the nose, cheeks, the chin, and the neck. Hands, however, are the most important limbs in the making of gestures. Gestures and movements of hands fall into three classes, viz. single (*asaṃyuta*), combined (*saṃyuta*) and dance-hands (*nṛtta-hasta*). Single-hand gestures

63 For the definition of these terms see XXIV. 15, 18-22.

and movements relate to one hand only, while combined hands to both the hands. The following are examples of the three kinds of hand-gestures:—Patāka (single hand): The fingers extended and close to one another and the thumb bent. Añjali (combined hand): Putting together of the two Patāka hands is called the Añjali. Caturasra (dance-hand): The Kaṭakāmukha hands held forward eight Aṅgulis apart [from each other] on one's breast, shoulders and elbows on the same level. Besides these gestures, hands have varied movements which are characterized by the following acts: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, sqeezing and beating (IX. 161-163).

70. From the foregoing discussion about the gestures it is apparent that their uses fall into two different categories, viz. realistic and conventional. Of these two types, the gestures used conventionally far outnumber those of the other kind. But this should not appear strange. For ancient Indian dramatists and theatrical producers were fully conscious of the limited scope of realism in arts of various kinds, and hence they conceived action as something very closely allied to dance. This demanded that while moving on the stage with or without uttering any word, the actors should gesticulate rhythmically, to impart grace and decorative effect to their figures. For this very purpose another set of gestures called Dance-hands (*nṛtta-hasta*) are also to be used. As their name implies these hands were exclusively to be used in dance, but for reasons mentioned above they were sometimes utilized at the time of declamation or recitation. Lower parts of the body down to the feet are also to be similarly used. Among these, feet are the most important. On them depend different movements of the entire body as well as various standing postures. Movements of feet are of three kind, viz, ordinary gait, Cārī and Maṇḍala. Of these, the Cāri is a simple movement of the feet (XI.) while Maṇḍala, is a series of such movements considered together (XII.). During the stage-fighting the two combatants are to move with Cārīs and Maṇḍalas in accompaniment with suitable music. And the gait is very valuable for the representation of different roles.

In this matter too, convention plays a very considerable part. The NŚ. lays down elaborate rules about the width of footsteps and the tempo of the gait for different characters according to their social position, age, sex, health and feeling as well as the peculiar environments in which they might be placed (XIII. 1-157).

(*b*). *Music accompanying the foot-movement*

71. The rational attitude of the ancient Indians to convention in producing plays has already been noticed. This was nowhere better illustrated than in the movement of different characters on the stage, especially their entrance and exit.[64] For they must not only come and go by measured steps, but their movements were to be accompanied by suitable music, instrumental as well as vocal. Instruments played were drums, flutes and the stringed ones.[65] And about the playing of drums of different kind, there were a set of definite rules. The same was the case with the songs called Dhruvās[66] which were to be sung at the time. One large chapter (XXXII) gives very detailed instructions about the performance of these songs. They are comparable to the background music of the modern film-plays. But unlike their modern counterparts, they were performed on the stage in full view of the spectators. Though this may appear as bizarre, ancient Indian experts had a different notion in this regard.

72. Once it was admitted that the play was only an imitation of the reality and not the reality itself, they made the maximum use of this liberty to add to the suggestive function of music in furthering the main object of the play, which was to evoke Sentiments. The necessity of such a procedure was real in their eyes when different characters came in view of the spectators, but did not start speaking or had finished that. Hence the instruments like drums and flutes began to be played as soon as any character began entering the stage after tossing the curtain, and this did not cease till he occupied the proper position and began speaking. The same was the process of

64 See the Introduction to the Vol. II (translation) p. 16.

65 *ibid.*

66 For the utility of the Dhruvās in a play see the Introduction to the Vol. II (translation) pp. 10ff.

his quitting the stage. It was also at such a time that the Dhruvā was sung. This use of the instrumental and vocal music to the dance-like foot-steps of the acts and actresses at once imparted to the play the character of a ballet as well as of an opera. Rules enjoining musicality to the speech in a play brought it again nearer to an opera. Such rules are being described below.

(c) *Vocal Representation*

73. Another means of theatrical representation is the use of speech. It relates to the proper musical notes (*svara*), voice-registers (*sthāna*), pitch of vowels (*varṇa*), intonation (*kāku*), speech-tempo (*laya*) to be used in reciting or declaiming a passage for the purpose of evoking different Sentiments in the spectators. For example, to call forth the Comic and the Erotic Sentiments a passage should be recited with the Madhyama and the Pañcama notes, and for the Heroic and the Marvellous Sentiments the Ṣaḍja and the Ṛṣabha, and for the Pathetic Sentiment the Gāndhāra and Niṣāda, would be the suitable notes (XIX. 38-40).

74. To call a person staying at a distance, the voice should proceed from the head-register (*śiras*), and when he is at a short distance it should be from the chest (*uras*) and for calling a man at one's side the voice from the throat-register (*kaṇṭha*) would be proper (XIX. 43). For any such speech with the Comic and the Erotic Sentiments, the prevailing pitch would be Udātta (acute) and Svarita (circumflex), while in the Heroic, the Furious and the Mervellous Sentiments it should be Udātta and Kampita. In the Comic and Erotic Sentiments the speech-tempo should be medium, in the Pathetic slow, and in other Sentiments a quick tempo is appropriate (XIX. 59). Besides the above aspects of speech, close attention was to be given to an observation of rhythm and cadence. And the metrical character of any passage in verse was to be fully expressed in its recitation or declamation. Fot this purpose the Nāṭyaśāstra devotes nearly two full chapters (XV-XVI.) which discuss prosody and allied topics.

(d) *Costumes and Make-up*

75. Important elements in theatrical representation of our days are the various stage-appliances such as, painted scenery, costumes and

make-up. However able the actors and actresses might be in delivering the speeches assigned to their roles, without being placed against properly painted scenery and without having proper costumes and make-up, by their acting and delivery alone they cannot create that kind of stage-illusion which is necessary for the success of a modern dramatic production. But in the ancient Indian stage there was no painted scenery. Hence the actors had to depend a great deal upon costumes and make-up. By the term Āhāryābhinaya ancient Indian theorists understood these two items (XXIII).

(e) *The mise-en-scène*

76. Though painted scenery is considered indispensable in the modern theatre, the ancient Indians having a considerably different conception of drama, did not require its aid for the production of a play. The wall that separated the tiring room (*nepathya*) and the stage, together with the screens covering the two doors connecting the stage and the tiring room, served as the back-ground to show off to advantage the figures of performers. And these, the wall and the screens, possibly did not contain anything other than the usual decorative designs. This simplicity in the character of the scenic apparatus was a necessary concomitant of the peculiar technique of the ancient Indian drama, and its cause may be looked for in its early history. The introduction of magnificent scenery appears to be a very late development in the history of drama. It is well known that the back-scene of the Shakesperian stage consisted of a bare wall, and anything in the way of spectacular effect was created by the movements and grouping of actors.

77. The production of an impression by means of painted scenery would have been alien to the taste of the ancient Indians who were more or less conscious of the limitation of realism in their various arts. In order to make the spectators visualize the place and time of the plot in hand, the ancient Indians had a different device. Numerous descriptions of place and time composed in rhythmic prose and verse, which are scattered over the classical Indian plays served very efficiently indeed the purpose of painted scenery. When properly spoken or sung, these passages very easily created an illusion of the

place or the time described. The elaborate description of Vasantasenā's magnificent reisdence in the Mṛcchakaṭika was calculated to call up vividly its picture before the mind's eye. The same thing may be said of the grand description of the Daṇḍaka forest in the Uttararāmacarita. This device of making a scene lively, has been utilized by Shakespeare also. In appreciation of his very beautiful description of place and time, one critic says "The plays are full of such descriptive passages as can nullify the achievements of decorators and mechanics." It has already been mentioned that in the Shakesperian stage too painted scenery was unknown.

78. There being no scenery of any kind in the ancient Indian theatre which made no effort at extreme realism, the spectators were required to use their imagination to the utmost. Demand on the spectators' imagination made by the ancient Indian producers of plays was further testified by their rules of convention of Zonal division (*kakṣā-vibhāga*) of the stage (XIV. 1-15).

79. Though painted scenery was not in use in the ancient Indian theatre, objects like hills, carriages, aerial cars, elephants etc, were sometimes represented on the stage by suggestive models (*pusta*) of these. According to the NŚ. the model works were of three kinds, viz. *sandhima* which was made up of mat, cloths or skins, wrapped round something, *vyājima* which was a mechanical contrivance of some kind, and *ceṣṭima* or moving objects or mechanical toys. From Dhanika, the commentator of the Daśarūpa (II. 67-58), we learn about a model-work of an elephant for the production of the Udayanacarita, and the Mṛcchakaṭika owes its name to the toy cart which plays an indispensable role in the story.

V. DATE OF THE NATYASASTRA

80. The scholars during the last one hundred years examined the work to ascertain its date;[67] and their labours were not fruitless. The first important contribution in this regard was made by Paul Regnaud who after a critical study of the rhetoric and the metrics of the work concluded that it might go back to 100 B.C.[68] Next should be men-

67 See Intro. Text, § 35 note.

68 See Grosset, Introduction, p. viii, note 3.

tioned, Haraprasad Shastri who on the strength of certain data concluded that the NŚ. might be placed in the second century B.C.[68a] But on the basis of the Prakrit passages (XXXII) Jacobi placed it in the 300 A. C.[69] Mahamahopadhyaya (later Dr.) P, V. Kane considered that the NŚ. could not have been written later than that century,[70] and this implied that it might be still earlier. Later researches proved the worth of this valuable suggestion. In 1933 the present translator discussed, in detail, some important data of the NŚ. and concluded that the work existed in 200 A, C. and might even go back to 100 B. C. This attracted the notice of Dr. Kane (now a National Professor) who wrote in 1951, "Although I do not agree with several things he says, the date he arrives at cannot, in my opinion, be far from truth."[72] This was encouraging indeed. When the first edition of the present work was published, the translator still stuck to the conclusion referred to above. But when the critical edition of the NŚ. Vol. II (XXVIII-XXXVI)[73] was completed, he thought that the work might go back even to 200 B. C. and this view was expressed in the introduction to this.[74] The translator is not ashamed to admit that his idea of the date of the work again underwent a change after he had revised the critical edition of the volume I of the text (I-XXVII), and had separated in the process the original work from what should be considered later additions; he then finally came to believe that the antiquity of the work could still be pushed upwards, and it was most proabably written in the fifth century B. C, All the arguments in favour of such a conclusion have been given in detail in the introduction to the volume I of the text.[75] The most important among them are given below.

68a See Journal and Proceedings of the Asiatic Society, Bengal, Vol V (New Series) pp. 351ff.

69 Intro. Bhavisattakaha, p. 84.

70 I. Ant. XL. 1917, 177ff.

71 JDL. vol. XXV. 1934.

72 P.V. Kane, Hist. of Skt. Poetics, 2nd ed. p. 40.

73 Published by the Asiatic Society, Calcutta, 1956.

74 Published by the Asiatic Society, Calcutta, 1961, Intro. p. 23.

75 See Intro. Text, §§ 35ff.

81. From a very close study of the Sanskrit[76] of the work we find that its vocabulary points to a period between 500 and 300 B. C. Quite a large number of words used in it became totally forgotten, and some are found only in very old works. As there occur in the NŚ. *ārṣa* forms like *gṛbya* (for *gṛhītvā*) and *chādya* (for *chādayitvā*),[77] it seems to be not much later than Pāṇini whose grammar was still not yet an established authority at the time. The peculiar position of Prakrit and the use of its seven dialects such as, Māgadhī, Āvanti, Prācyā, Śaurasenī, Ardhamāgadhī, Vāhlikā (Bāhlikā) and Dākṣiṇātyā most of which have vanished altogether, also point to a similar antiquity.[78]

82. That metres used in the NŚ. lack in many cases *sandhi* and even allow hiatus in places of internal *yati* seems to show that it carried the Vedic tradition in its metres. This speaks indeed for its great antiquity; and on this ground alone it may be placed as ealy as 500 B.C. when the Vedic practice in metres still lingered.[79]

83. A consideration of the figures of speech treated in the NŚ. shows that it is earlier than Aśvaghoṣa (100 A.C.). For the poet uses *utprekṣā* which was not treated in this work. The same was the case with Bhāsa, and the chronological implication of this is quite clear. The Prakrit Dhruvās though they have mostly changed their orthography, may be said to have retained the tradition recorded in the NŚ. about the use of figures of speech.[80]

84. A comparison of the mythological elements of the NŚ. with that in the R. and the Mbh. shows that these are similar.[81] Considering the fact that the NŚ. is much smaller than each of the epics, this similarity is very striking. Hence this may enable us to assume that the NŚ. was compiled at a time when the two epics were already in existence and were very popular. But what might be the latest date

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76 See Intro. Text.

77 See Intro. Text, § 39.

78 See Intro. Text, §§ 40-42.

79 See Intro. Text, § 49.

80 See Intro. Text, § 50.

81 See Intro. Text, §§ 55-56. There are some special data of mythology, which may justify one in placing the NŚ. in 500 B. C. See §§ 57-58.

when the two epics existed at least in their original form? Scholars are not at all unanimous on this point. But still the assumptions and conclusions of some of the most celebrated among them may give us light in this regard. Let us take the question of the R. first. Jacobi put forward some very strong arguments which enabled him to assume the pre-Buddhistic origin of the R.[82] But Winternitz could not approve of this and for their refutation advanced some counter-arguments which, however, do not appear to be convincing.[83] He says, that no Rāma epic existed in the fourth and the third century B.C. But this did not prevent him to conclude a little later that "It is proabable that R. was composed in the third century B.C."[84] It appears that here he was accidentally on a surer ground. For Patañjali in his great work quoted a line which Kielhorn traced in the Yuddha-kāṇḍa of the R.[85] If the R. existed in Patañjali's time it was probably not later than 300 B.C. and might well be earlier even. As for the date of the Mbh., Winternitz concluded that the Bhārata or the Mbh. as it was called in the beginning already existed in the fourth century B.C.[86] Hence the NŚ. may be assumed to have been written about the 400 B.C.

85. The author of the NŚ. thrice mentioned an Arthaśāstra though with him the authority on the subject was Bṛhaspati and not Kauṭilya, as was the case with the Kāmasūtra of Vātsyāyana, the upper limit to whose date is the fifth century B.C.[86a] Another important fact in this regard is that the NŚ. refers to functionaries like *dvāstha* (XXXIV. 73) and *kumārādhikṛta* (XXXIV. 95-97) which correspond respectively to *dauvārika* and *kumārādhyakṣa* of Kauṭilya. From this it appears that the NŚ. followed the terminology of a different *ācārya*, probably of Bṛhaspati whom he accepted as his

82 Winternitz, Vol. I. pp. 510-511.

83 The same p. 511.

84 The same, p, 517.

85 For the passage see the Bombay ed. ch. 128 (*Yuddhakāṇḍa*) p. 238; and the ed. of Gorresio, Vol. V. ch. 110 p. 566 (I. Ant. 1874, p. 124).

86 Winternitz, Vol. I. p. 473.

86a See Sten Konow, Kauṭalya Studies Oslo, 1945. p, 5. For Vātsyāyana's date see also § 51 and the note to the Intro. to the text.

authority; and Kauṭilya[87] probably with a view to simplify the terms for his readers have changed them. Hence it may not be wrong to assume that the author of the NŚ. was either a predecessor or a contemporary of the famous chancellor of Chandragupta Maurya.

86. The NŚ. (XIV, XVIII, XXIII) mentions quite a number of geographical names which relate to different parts of India. From this it is evident that India as known to the author of the NŚ. was a vast region stretching from the Himalayas in the north to the Ocean in the south, and from Sindhu, Sauvīra and Saurāṣṭra in the west to Aṅga, Vaṅga and Prāgjyotiṣa in the east, and included besides, Vāhlika (Bāhlika) and Nepāla. Now, is this area to be identified with a kingdom or an empire? Though it is not quite easy to answer this question, it is a fact that only kings like Chandragupta and Asoka were ever in the past, masters of such an extensive territory. Will this not permit us to assume that the work was written during the rule of the Mauryas? The mention in the NŚ. of a name like Tosala (the same as Asoka's Tosali) which vanished altogether from the later history, may be said to lend support to such an assumption.[88]

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87 The controversy over Kauṭilya's date is practically dead. Still a veteran historian like H.C. Raychaudhuri raised some objections, the two of which need reply. (i) Indeed Kauṭilya (11.10) named Sanskrit for the official work. But this could not bind Asoka to use this language in his inscriptions meant evidently for the people as well as the lower subordinate staff of his government. Besides, there is no evidence to show that Sanskrit was not used in the regular correspondence between the central and the provincial capitals. (ii) For Kauṭilya's mention of 'Pāra-samudra' we need not remember only Palaesimindu. For the word evidently goes back to *pāre-samudra* envisaged by Pāṇini(11.1.18). Indeed the word as given by classical geographers recalls unmistakably the Pāṇinian form. The present writer has already shown that the name *Cīna* for China was known to Indians as early as 700 B. C. (Annals of the Bhandarkar Inst. Vol. XLII, 1961, pp. 150ff). India's relation with Kambu (Cambodia) was also much older than Kauṭilya's time. (See the present author's 'A Hist. of Cambodia,' 2nd ed, p. 22). For Raychaudhuri's view see Majumdar and Pusalker, Hist. and Culture of the Ind. People, Vol. II. pp. 286-287.

88 See Intro. Text. § 61. See the map of Asoka's empire in Vincent A. Smith's The Oxford Students' Hist. of India, Calcutta, 196, p. 71. But this is not among the historical maps in the Oxford School Atlas, Calcutta, 1958 issued by the same publishers.

87. Apart from the fact that Bhāsa once mentions the NŚ.[89] there is plenty of evidence to show that the dramatist was acquainted with the contents of the work.[90] Still he deviated from its rules in some cases, and as he was undoubtedly a genius, this was only natural that he would make some innovations, and the tradition clearly supports this assumption.[90a] This makes the author of the NŚ. a predecessor of Bhāsa, and may give us some light on his date. But what is the date of the dramatist? Some scholars are still unwilling to accord to him the antiquity which Ganapati Sastri claimed for him so legitimately.[91] Hence a few words should be said on the subject. After a close study of the NŚ. and of Bhāsa, we are convinced about the validity of the arguments presented by this veteran scholar; and his conclusion has been very ably upheld by Dr. Pusalker in his excellent study on the dramatist.[92] We are in complete agreement with him when he concludes:

> From the flowing tone of Bhāsa's Sanskrit and the conversational style of his dialogues which are short, easy, graceful and colloquial we are inclined to think that Sanskrit was a spoken language in Bhāsa's time, and so we place him after Pāṇini, before the latter's grammer got a strong foot-hold, and probably before Kātyāyana (350 B. C.).[93]

88. But the Prakrit of the plays of Bhāsa, as they have reached us, needs some comments. As we have seen in the introduction to text,[94] the Prakrit of dramas was always in a state of flux. In the beginning, the Prakrit of dramas was not considered a separate language, but a mode of speaking ; and such a condition prevailed probably in the time of Pāṇini and even continued for some time after him. Most probably the original orthography of Bhāsa's Prakrit was not much different from that of Sanskrit, and the available Prakrit

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89 Avimāraka, ed. Devadhar. II.

90 See Intro. Text, § 63.

90a See the note 1 on V. 167.

91 Intro. Svapnavāsavadattā, TSS.

92 A.D. Pusalker, Bhāsa: A Study, Lahore, 1940.

93 *ibid*. p. 64.

94 See Intro. Text, §§ 41-43.

passages of Bhāsa speak for the date of the MSS. tradition they followed, rather than that of the dramatist. Hence there is no bar to place him between 400 and 350 B. C. just before Kauṭilya (350 B. C.)[95] who made a quotation from a play of his. Under these circumstances the most probable date for the NŚ. becomes about 500 B. C. because it was known to Bhāsa.

89. Here we are to take up again the question whether the NŚ. should be assigned to the Maurya period (324-336 B. C.). For the geographical data seemed to have pointed in this direction. But along with this it may be said that the NŚ. XIV described the areas where different Styles of Procedure were to be followed in the production of plays. The author was here handling a data of cultural history. Hence there can be no objection to assuming that the popular art of Indian *nāṭya* spread as far as the distant Vāhlika (Bāhlika) and Nepāla in the pre-Maurya times, It may, therefore, be concluded that the work was written in 500 B. C. As the NŚ. mentions the Śākya *śramaṇas*, it cannot be assigned to a date much prior to the *mahā-pari-nirvāṇa* of Buddha.[96]

VI. DATA OF INDIA'S CULTURAL HISTORY

90. The NŚ. written most probably in the fifth century B. C. becomes an important historical document relating to India of the periods in its immediate neighbourhood. But this relates not so much to the political as to the cultural history. As drama embraces all the different activities of men and the NŚ. recognizes the fact, it gives us a glimpse in varying degrees of the life of all classes of people. We are giving below very briefly an idea of the principal subjects on which the NŚ. enlightens us in one way or another.

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95 See above note 89.

96 This date is 486 B.C. according to Raychaudhuri. See The Political Hist. of Ancient India, 6th ed. pp. 226-228 The date 544 B.C. according to the Ceylonese reckoning, is considered less authentic by most of the scholars.

1. *Geography*

91. In its chapters XIV, XVIII and XXIII the NŚ. mentions the regions like Aṅga, Antargiri, Andhra, Avanti, Arvudeya, Ānarta, Utkaliṅga, Uśīnara, Oḍra, Kaliṅga, Kāśmīra, Kosala, Tāmralipta, Tosala, Tripura, Daśārṇā, Dākṣiṇātya, Dramiḍa (Draviḍa), Nepāla, Pañcāla, Pulinda- (bhūmi), Pauṇḍra- (bhūmi), Prāgjyotiṣa, Pravaṅga, Prāṅga, Bahirgiri, Brahmottara, Bhārgava, Magadha, Madraka, Malada, Malavartaka, Mārgava, Mālava, Mahāvaiṇṇā, Mahendra, Mṛttikāvat, Mosala, Vaṅga, Vatsa, Vanavāsa, Vāhlika (Bāhlika), Vidiśā, Videha, Śūrasena, Śālvaka, Sindhu, Saurāṣṭra, Sauvīra, and the rivers like the Carmaṇvatī, the Vetravatī, Gaṅgā, and the Mahāvaiṇṇā and the mountains like Mahendra, Malaya, Sahya, Mekala, Kālapañjara, Himālaya and Vindhya. It also names Bhāratavarṣa, Jambudvīpa (probably in the sense of Asia) and Bhadrāśva, Ketumāla and Uttarakuru.

2. *Ethnography*

92. Names of the following tribes occur in the NŚ. : Kāśī, Kosala, Barbara, Andhra, Dramiḍa, Ābhīra, Śabara, Caṇḍāla, Śaka, Pahlava (Pahrava), and Yavana. As in some cases their costumes and colours have been mentioned, it may be possible to treat them better historically. The omission of the Huṇas and the Cīnas may also be of some value in this connection.

3. *Languages*

93. The NŚ. (XV. 1-35) gives a short description of Sanskrit and there is also description of Prakrit in the chapter XVIII (1-25). Specimens of Prakrit available in the Dhruvās are also of value in a connection with the historical study of Prakrit. We learn, besides. something about the position of languages of the tribes like the Barbaras, Kirātas, Andhras, Dramiḍas, Śabaras and Cṇḍālas.

4. *Literature*

94. The NŚ. contributes substantially to the study of the literary history of India by strengthening the conclusion of Ganapati Sastrī about the high antiquity of Bhāsa who compares not at all unfavourably with the better known Kālidāsa. Besides, the author of the NŚ.

being the first known writer on metres and figures of speech in Sanskrit has its special importance in for the study of the subjects.[96a] The same thing may be said about the theory of Sentiments (*rasa*) formulated first in connection with judging the performance of plays. The theory came later to occupy a very important position in the criticism of poetical works of all types.

5. *Costumes and Ornaments*

95. How men and women dressed themselves and decorated their body, furnish indeed a valuable data of sociology. The author of the NŚ. gives (XXIII) on this point, as in many other cases, a somewhat detailed information. From it we know in what way the women of different regions treated their hair and showed preference in choosing colours of their clothes etc. Descriptions of different sets of ornaments, worn by men and women reveal also to us an interesting picture of ancient India.

6. *Art*

96. From the NŚ. one can gather the principles not only of arts like dance, drama and music, but the work may prove valuable in studying painting and sculpture. For in the Viṣṇudharmottara (II.2.4) it has been said that the canons of painting are difficult to understand without an acquaintance with that of dancing. Now the Indian drama, as we have seen before, depends a great deal on dance which was in fact its mainstay. The same work connects similarly the canons of painting with that of image-making. Thus the three arts being connected with one another, the NŚ. receives its additional importance. Hence it is natural for it to describe various male postures (*sthāna*) such as Vaiṣṇava, Samapāda, Maṇḍala, Ālīḍha and Pratyālīḍha (XI. 50-71), and female postures (XIII. 159-169). These and the various gestures described in the NŚ. may be helpful in studying the ancient sculptures and painting. It should also be noted in this connection that the Samarāṅgaṇa-sūtradhāra, a medieval encyclopedic work while describing the rules of making images, describes (ed. GOS. Vol. II, pp. 30ff.) the hand-gestures almost in the language of the NŚ.

96a Writers like Dr. S. K. De and Dr. P. V. Kane have already noted this.

7. *Ars amatoria*

97. Besides giving other informations on the subject the NŚ. devotes one entire chapter (XXV) on topics included into *ars amatoria* (*vaiśika*). This, of course, was meant for helping the playwrights in drawing female characters. It also supplements the knowledge of the subject that can be gathered from Vātsyāyana's Kāmasūtra written probably about the fourth century B.C.[97]

8. *The Arthaśāstra*

98. The NŚ. incidentally discusses certain topics which belong properly to the Arthaśāstra.[98] For example, it describes the ideal qualities which the king and his important functionaries such as, the leader of the army (*senāpati*), the chaplain (*purodhas*), ministers (*mantrin*), secretaries (*saciva*), judges (*prāḍvivāka*), warden of the princes (*kumārādhikṛta*), and the members of the royal court (*sabhāstāra*). All these descriptions might well have been taken from some ancient writer on polity like Bṛhaspati, whom the NŚ. mentions as its authority. Some of the terms used in this work deserve a special discussion. The word *sabhāstāra* translated as a courtier occurs in the Smṛti of Vyāsa who thinks that this officer should hold discussion on morals (*dharma-vākya*). Nīlakaṇṭha explaining the word occurring in the Mbh. (4. 1. 24) was of the opinion that it was equivalent to *sabhya i.e.* a courtier particularly interested in gambling. It is also to be gathered from the NŚ. that the *dvāstha* (XXXIV. 73-74) equivalent to Kauṭilya's *dauvārika* was to be a *snātaka i.e.* a Brāhmaṇa who duly finished his Vedic studies. This seems to give clue to the sudden rise of the Suṅgas (Brāhmaṇas) after the Mauryas. Puṣyamitra Suṅga described by Sylvain Lévi as "a mayor of the palace" was probably originally a *snātaka* employed as a *dauvārika*. Another important word is *kumārādhikṛta*, equivalent to Kauṭilya's *kumārādhyakṣa*, which became probably the *kumārāmātya* of the Gupta times.

9. *Psychology*

99. The NŚ. seems to be the first in recognizing the twofold importance of psychology in connection with the production of a play.

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97 See above 86a.

98 See XXXIV. 34-98

Its classification of Heroes and Heroines according to their psychological nature proves its admission of the importance of the subject on the creative side of the dramatic art ; for, with a sufficient knowledge of all possible reactions of environments and incidents upon the different characters, the greatest possible success in characterization can be achieved. On the critical side also the importance of psychology was realized by the Indian theorists almost simultaneously. It was discovered quite early that no objective standard of excellence ever existed in matters relating to art, and the enjoyment of a theatrical production consisted particularly of reactions which the art of the playwright as well as that of the actors could evoke successfully in spectators of different types. It is on this assumption that the theory of Sentiments (*rasa*) and the Psychological States (*bhāva*), important for the criticism of the theatrical production as well as the play on which it depended, got an important place in the literature of India. One advantage of this is that not allowing any rigid objective standard, it made due allowance for views of the people who might differ widely from one another in their tastes because of their varying cultural backgrounds.

THE NĀṬYAŚĀSTRA

(TRANSLATION)

THE NĀṬYAŚĀSTRA

CHAPTER ONE

ORIGIN OF DRAMA

Salutation

1. With a bow to Pitāmaha[1] (Brahmā) and Maheśvara[2] (Śiva) I shall relate the Canons of Drama[3], as these were uttered by Brahmā.

Sages question.

2-5. Once in the days of yore, high-souled sages such as, Ātreya[1] and others who had subdued their senses, approached the pious Bharata[2], the master of dramatic art during an intermission of studies. He (Bharata) then just finished the muttering [of Mantras] and was surrounded by his sons. The high-souled sages who controlled their senses,

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1 [1] Pitāmaha (the Grand-father) is a Purāṇic epithet of the Vedic god Brahmā. For the Pitṛs (the Fathers) such as Aṅgiras, Bhṛgu, Dakṣa and Marīci and others, whose descendants peopled this earth, were his progeny. In the later literature and religion of India, Brahmā gradually recedes in the background and practically vanishes. His place is taken by Śiva, and Viṣṇu.

[2] Maheśvara (the Great God) is another name of Śiva, who is originally a pre-Vedic deity. Salutation to Śiva along with Brahmā, is very rare in Indian literature.

[3] By 'drama' in this connexion is to be understood any play in its theatrical and literary character. For on this point Ag. (I. p. 7) says that the NŚ. is meant for the producer (of a play) as well as the poet (=playwright).

2-5 [1] Ātreya—There are two Ātreyas. One is a disciple of Yājñavalkya (Mbh.) and another that of Vāmadeva (Brahma P.). See Vidyalankar, Jivanī-koṣa, *sub voce*.

[2] Purāṇas, except the Matsya (34. 28-30) are silent on this Bharata.

16. With this resolve the Holy One from his memory of all the Vedas, shaped this Nāṭyaveda compiled from the four of them.

17-18. The recitative (*pāṭhya*) he took from the Ṛgveda, the song from the Sāma[veda], the Histrionic Representation (*abhinaya*) from the Yajur[veda] and Sentiments (*rasa*) from the Atharvaveda, [and] thus was created the Nāṭyaveda connected with the Vedas principal and subsidiary (*vedopaveda*),[1] by the holy Brahmā who is omniscient.

19-20. After the creation of the Nāṭyaveda, Brahmā said to Indra (lit. the lord of the gods), "Semi-historical Tales[1] have been composed by me; you are to get them [dramatized and] acted[2] by gods. Pass on this Nāṭyaveda to those of

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words may be translated as 'arts and crafts.' *Silpa*, however, is sometimes to be distingnished from *kalā*, and then it may mean merely 'a craft.'

17-18 [1]The Vedas are all well-known, and there are at least four Upavedas, one being attached to each of the Vedas. They are as follow: the Ayurveda (the Science of Medicine) to the Ṛgveda, Dhanur-veda (the Science of Arms) to the Yajurveda, Gāndharva-veda (Musical Science) to the Sāmaveda, and Sthāpatya-śāstra (the Science of Architecture) to the Atharvaveda.

19-20 [1] Kauṭilya in his definition of *itihāsa* enumerates *purāṇa* and *itivṛtta* as belonging to its contents. An *itivṛtta*, according to Winternitz, can only mean an "historical event" and *purāṇa* probably means "mythological and legendary lore." Vol. I. p. 518. Pargiter has, however, extracted solid historical facts from some of the extant Purāṇas (See his Ancient Indian Historical Traditions, London, 1922). According to the Indian tradition *itihāsa* is said to be an account of events that occured in the past, carrying in it instructions about duty, wealth, enjoyment of pleasure, and salvation. The same tradition assigns the position of *itihāsa* to the Mahābhārata the great Indian epic. It is possibly this *itihāsa* that has been connected with the Nāṭyaveda by the author of the *śāstra*. Hence it appears that Oldenberg's theory about the original connexion between epic and dramatic poetry, is worthy of serious consideration. *Nāṭyākhyaṃ pañcamaṃ vedaṃ setihāsaṃ karomy aham* (15) seems to be very significant. Ag. (I. p. 13) explains *setihāsam* as *itihāsopadeśakarūpaṃ saprabhedam*. See Winternitz, Vol. I. pp. 100 ff, 312 n.

[2] See note on 14-15 above.

the gods who are skilful, learned, bold in speech and inured to hard work."

21-22. At these words of Brahmā, Indra bowed to him with folded palms and said in reply, "O the best and holy one, gods are neither able to receive it and to maintain it, nor are they fit to understand it and to make use of it; they are unfit to do anything with the drama.

23. "The sages who know the mystery of the Vedas and have fulfilled their vows, are capable of maintaining this (Nāṭyaveda) and putting it into practice."

Brahmā's command and Bharata's instruction to his sons

24. On these words of Śakra (Indra), Brahmā said to me; "O the sinless one, you with your one hundred sons will have to put it (the Nāṭyaveda) to use."

25. Thus ordered I learnt the Nāṭyaveda from Brahmā and made my able sons study it as also [learn] its proper application.

Names of Bharata's one hundred sons

26-39. [1][Names of my sons are] Śāṇḍilya, Vātsya, Kohala,[2] Dattila,[3] Jaṭila, Ambaṣṭhaka, Taṇḍu, Agniśikha,

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23 [1] The word *muni* is evidently to be derived from the Pkt. root *muṇa* 'to know' which is most probably not of Sanskritic origin.

26-39 [1] B. and G. read some of these names differently. The so-called sons of Bharata were probably authors who wrote on dramaturgy, histrionic art, dance and music etc. Siṅgabhūpāla mentions the first four. See below notes 2-7.

[2] Kohala has again been mentioned in XXXVI. 69. Ag. has referred to his opinion several times and quoted from his work on *nāṭya* (Vol. I. pp. 140, 173, 182, 183, 185; Vol. II. pp. 26, 55, 130, 133, 142, 144, 146, 147, 151, 155, 407, 416, 421, 434, 452, 458, 459). Later writers like Dāmodaragupta, Hemacandra, Śārṅgadeva, Śāradātanaya and Siṅgabhūpāla acknowledge him as an authority on drama and music (See S. K. De, Skt. Poetics, p. 25. f. n.)

Saindhava, Pulomā, Śāḍvali, Vipula, Kapiñjala, Bādari, Yama, Dhūmrāyaṇa, Jambudhvaja, Kākajaṅgha, Svarṇaka, Tāpasa, Kedāri, Śālikarṇa,[4] Dīrghagātra, Śālika, Kautsa, Tāṇḍāyaṇi Piṅgala, Citraka, Bandhula, Bhallaka, Muṣṭika, Saindavāyana, Taitila, Bhārgava, Śuci, Bahula Abudha, Budhasena, Pāṇḍukarṇa, Kerala, Ṛjuka, Maṇḍaka, Śambara, Vañjula, Māgadha, Sarala, Kartā, Ugra, Tuṣāra, Pārṣada, Gautama, Bādarāyaṇa,[5] Viśāla, Śabala, Sunābha, Meṣa, Kāliya, Bhramara, Pīṭhamukha, Muni, Nakhakuṭṭa,[6] Aśmakuṭṭa,[7] Ṣaṭpada, Uttama, Pāduka, Upānat, Śruti, Cāṣasvara, Agnikuṇḍa, Ājyakuṇḍa, Vitaṇḍya, Tāṇḍya, Kartarākṣa, Hiraṇyākṣa, Kuśala, Duḥsaha, Lāja, Bhayānaka, Bībhatsa, Vicakṣaṇa, Puṇḍrākṣa, Puṇḍranāsa, Asita, Sita, Vidyujjihva, Mahājihva, Śālaṅkāyana, Śyāmāyana, Māṭhara, Lohitāṅga, Saṃvartaka, Pañcaśikha,[8] Triśikha, Śikha, Śaṅkhavarṇamukha, Ṣaṇḍa, Śaṅkukarṇa, Śakranemi, Gabhasti, Aṃśumālī, Śaṭha, Vidyut, Śātajaṅgha, Raudra and Vīra.

39-40. [Thus] at the command of Brahmā and for the benefit of the people I assigned to my sons different roles suitable to them.

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[3] Ag. has quoted a passage from the work of one Dattilācārya (Vol. I. p. 205). He seems to be identical with this Dattila. See also note I above.

[4] Śālikarṇa is probably identical with Śātakarṇa referred to and quoted in the commentary of the Anargharāghava (p. 7. see Lévi, II. pp. 27, 65) and the N L. (p. 47, ed. M. Dillon). Cf. Śālivāhana=Sātavāhana.

[5] The N L. (pp. 46, 114) refers to and quotes from him.

[6] The Nāṭakalakṣaṇa (pp. 114, 121) refers to and quotes from this authority. So does SD (294).

[7] The N L. (pp. 4, 19, 144, 115) refers to and quotes from this authority.

[8] In 200 B. C. one Pañcaśikha was considered to be Indra's musician. See IHQ, XXXII (1956) p. 122.

Performance begins with the three Styles

41. O Brahmins, I then prepared to give a performance (*prayoga*) in which was adopted the dramatic Styles (*vṛtti*) such as the Verbal (*bhāratī*),[1] the Grand (*sāttvatī*), and the Energetic (*ārabhaṭī*).

42-43. I then went[1] [to Brahmā and] after bowing, informed him [of my work). Now Brahmā (lit. the *guru* of gods) told me to include the Graceful (*kaiśikī*) Style also [in my performance], and he asked me to name materials conducive to its introduction.

43-45. Thus addressed by the master I replied, "Give me instruments (lit. materials) necessary for putting the Graceful Style into practice. At the time of Nīlakaṇṭha's[1] (Śiva) dance I have seen his Graceful Style appropriate to the Erotic Sentiment, and this requires beautiful dresses and is endowed with gentle Aṅgahāras[2] and has Sentiments (*rasa*), States (*bhāva*)[3] and action as its soul.

Creation of Apsarasas for the Graceful Style

46-47. This Style cannot be practised properly by men except with the help of women." Then the powerful Lord (Brahmā) created from his mind nymphs who were skillful

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41 [1]The four Styles probably related to four tribes such as Bharata, Sāttvata, Keśika and Arabhaṭa. Among these Bharata and Sāttvata are well-known. The remaining two names might have been lost. *Kaiśiki* has a variant *Kauśiki*. See P. C. Bagchi. Bhārat-O-Madhya-asiā (Bengali) pp. 49-52.

42-43. [1]*pragṛhya* (=embracing) has been taken to mean 'going to.'

43-45 [1]Śiva is India's traditional god of dance. See M. Ghosh (ed.) Abhinayadarpana, Calcutta. 1957, English Translation, p. 1.

[2]For *aṅgahāras* see IV. 16 ff. [3]For details on States see VII.

in embellishing the drama,[1] and gave them over to me [for helping me] in the performance.

47-50. [Their names[1] are]: Mañjukeśī, Sukeśī, Miśrakeśī, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā, Sudatī, Sundarī, Vidagdhā, Sumālā, Santati, Sunandā, Sumukhī, Māgadhī, Arjunī, Saralā, Keralā, Dhṛti, Nandā, Supuṣkalā and Kalabhā.

Svāti and Nārada engaged to help Bharata

50-51. And by him (Brahmā) Svāti[1] together with his disciples was employed to play on musical instruments, (lit. drums) and celestical musicians (*gandharva*) such as, Nārada[1] and others were engaged in singing songs.[2]

Bharata meets Brahmā again

51-53. Thus after comprehending the dramatic art (*nāṭya*) which arose out of the Vedas and their [different] limbs, I along with my sons as well as Svāti and Nārada approached Brahmā (lit. lord of the worlds) with folded palms and said that the dramatic art has been mastered, and prayed for his command.

The Banner Festival of Indra and the first production of a play

53-55. On these words. Brahmā said, A very suitable time for the production of a play has come: the Banner

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46-47 [1] *nāṭyālaṅkāra* here may be taken also to mean *nāṭyālaṅkāras* mentioned in XXIV. 4-5.

50-51 [1] One Svāti has been mentioned in the Viṣṇu P. Nārada is also a well-known Purāṇic sage. He is mentioned as a musician in Bhāgavata and Vāyu P. See Vidyalankar, JK. *sub voce.*

[2] Ag. thinks *gāna* in this connexion means the playing of stringed instruments and flutes.

Festival[1] of Indra has just begun; make use of the Nāṭyaveda now on this occasion."

55-58. I then went to that festival in honour of Indra's victory which took place after the Dānavas and the Asuras (enemies of the gods) were killed. In this festival where jubilant gods assembled in great numbers I uttered for their satisfaction the holy[1] Benediction (*nāndī*) containing blessings with words in their eightfold[2] aspects (*aṣṭāṅga*, lit. of eight limbs). Afterwards I devised an imitation of the situation in which the Daityas were defeated by gods [and], which represented [sometimes] an altercation and tumult and [sometimes] mutual cutting off and piercing [of limbs or bodies].

The pleased gods reward Bharata's party.

58-61. Then Brahmā as well as the other gods were pleased with the performance and gave us all sorts of gifts[1] as a token of joy that filled their mind. First of all the pleased Indra (Śakra) gave his auspicious banner, then Brahmā a

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53-55 [1] This festival occurred on the twelfth day of the bright half of the moon in the month of Bhādra. It was a very popular festival in ancient India. Aśvaghoṣa mentions it in his *kāvyas*. *Maha* of *dhvaja-maha* is simply a Pkt. form of the word *makha* meaning 'sacrifice'; cf. *Indra-makha*.

55-58 [1] *Veda-sammita* means 'like the Veda' *i. e.* 'holy.'

[2] The eight aspects of words are noun (*nāma*). verb (*ākhyāta*), particle (*nipāta*), prefix (*upasarga*), compound word (*samāsā*), secondary suffix (*taddhita*), euphonic combination (*sandhi*), case-endings and verbal suffixes (*vibhakti*). See XV. 4.

58-61 [1] Making gifts to dancers, singers and actors at a performance, is a very old custom in India. Such gifts were made by rich members of the audience, while the common people enjoyed the performance without any payment. This old custom is now dying out under the influence of modern theatres which realise the price of the entertainment beforehand by selling tickets.

Kuṭilaka[2] and Varuṇa a golden pitcher, Sūrya (the sun-god) gave an umbrella, Śiva Success and Vāyu (the wind-god) a fan. Viṣṇu gave us a lion-seat, Kuvera a crown and the goddess Sarasvatī gave visibility as well as audibility.[3]

62-63. The rest of the gods, and the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) who were present in that assembly and were of different birth and merit, gladly gave my sons speeches suited to their different roles [in the play], States (*bhāva*),[1] Sentiments, [good physical] form, [proper] movement [of limbs] and strength as well as beautiful ornaments.

Anger of the Daityas

64-65. Now when the performance relating to the killing of the Daityas and Dānavas began, the Daityas who came there [univited] instigated by the Vighnas (malevolent spirits) with Virupākṣa as their leader, said, "we shall not see in this manner this dramatic ; performance come forward".

66. Then the Vighnas (evil spirits) together with the Asuras resorted to magical power and paralysed the speech, movement as well as memory of the actors.

67-68. Seeing this injury to them, Indra sat in meditation to ascertain the cause of break in the performance and found out that, surrounded on all sides by the Vighnas (evil spirits), the Director (*sūtradhāra*) together with his associates (actors) had been rendered senseless and inert.

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[2] Kuṭilaka.—See XIII, 143-144, 'a curved stick fit to be used by the Jester.' In Kālidāsa's Mālavi, occur *bhuaṅgama-kuḍila-daṇḍakaṭṭha* and *daṇḍakaṭṭha* (ed. Pandit, Bombay, 1889, IV, 150, 160). XXIII. 167-170 describes this *daṇḍakāṣṭha* connected with the Jester. It is to be noted that Kālidāsa does not use the conventional word for the Jester's staff.

[3] From now on the numbering of couplets is wrong in B.

[1] For details on States see VI.

69-70. Then with eyes turning in anger he adorned with all bright jewels rose and took up that best banner staff. With this Jarjara, Indra smashed to pulp the Asuras and the Vighnas who were hanging about the stage [for mischief].

71-73. Then all the Vighnas together with the Dānavas having gone, the gods said in joy, "O [Bharata,] you have got a divine weapon with which all destroyers of a play have made *jarjara* (beaten to pulp). Hence it will have the name of Jarjara.[1]

73-75. The jealous Vighnas too who may come to do violence to actors will go away on seeing the Jarjara." To the gods Śakra (Indra) then said with pleasure, "Let this be so; this Jarjara will be the protection of all the actors."

75-76. [And afterwards], when the play was ready and Śakra's (Indra's) festival was going on in full force, the jealous Vighnas began to create terror for the actors.

76-78. Having noticed these attempts caused by the insult of the Daityas I, along with my sons, approached Brahmā [and said], "O holy one and best of gods, the Vighnas (the evil spirits) are determined to spoil this dramatic performance; so enlighten me about the means of its protection."

78-79. "O the high-souled one," said Brahmā then to Viśvakarmā,[1] "build carefully a playhouse of the best type."

79-81. After constructing it according to this instruction he (*i.e.* Viśvakarmā) went with folded palms to Brahmā's

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71-73 [1] This is evidently an instance of folk-etymology.

78-79 [1] Viśvakarmā is the architect of the gods. He is very frequently met with in the Purāṇas. There was also a Vedic deity of this name. See Vidyalankar, JK, *sub voce*.

court [and said], "O god, please have a look at the playhouse which has [just] been made ready." Then Brahmā, along with Indra and all other gods, went to have a view of the playhouse.

82-88. On seeing it Brahmā said to the rest of gods, "You ought to co-operate in the protection of the playhouse in its several parts [and of the objects relating to dramatic performance]:[1] Candra (the moon-god) to protect the main building; the Lokapālas (guardians of the worlds) its sides, the Maruts its four corners, Varuṇa the space [within the building], Mitra the tiring room, Agni the stage, clouds the musical instruments, deities of four Colour-groups the pillars, the Ādityas and the Rudras the space between the pillars, the Bhūtas (spirits) the railing [of seats = *dhāraṇī*], the Apsarasas its rooms, the Yakṣiṇīs the entire house, the ocean-god the ground, Yama the door, the two Nāga kings (Ananta and Vāsuki) the two blades of the door[2] (*dvārapatra*), the Rod[2] of Yama the door-frame, [Śivas'] Pike the top of the door.

88-93. Niyati and Yama (*mṛtyu*) were made two door-keepers, and the great Indra himself stayed by the side of the stage. In the Mattavāraṇī was placed Lightning which was capable of killing Daityas, and the protection of its pillars was entrusted to the very strong Bhūtas, Yakṣas Piśācas and Guhyakas. In the Jarjara was posted Thunder (*vajra*) the destroyer of Daityas, and in its sections (*parva*) were stationed the best and powerful gods. In the topmost section was placed Brahmā, in the second Śiva, in the third Viṣṇu, in the fourth Kārtikeya and in the fifth great Nāgas such as Śeṣa, Vāsukī and Takṣaka."

82-88 [1] Such deities are nowhere to be met with.

[2] See III. 1-8 note 5.

93-94. Thus for the destruction of the Vighnas, gods were placed in different parts of the Jarjara, and Brahmā himself occupied the middle of the stage. It is for this reason[1] that flowers are scattered there [at the beginning of the performance].

95. Denizens of the nether regions such as, the Yakṣas, the Guhyakas and the Pannagas were employed to protect the bottom of the stage.

96. Let Indra protect the actor who assumes the role of the Hero, Sarasvatī[1] the actress assuming the role of the Heroine, Oṃkāraḥ[2] the Jester, and Śiva the rest of the characters.

97. He (Brahmā) said that the gods who were employed to protect it (*i.e.* the play) would be its guardian deities.

Brahmā pacifies the Vighnas.

98-99. In the meanwhile gods in a body said to Brahmā, "You should pacify the Vighnas by the conciliatory method (*sāma*). This (method) is to be applied first, and secondly the making of gifts (*dāna*), and [these proving futile] one should afterwards create dissension (*bheda*) [among the enemies], and this too proving unsuccessful punitive force (*daṇḍa*) should be applied [for curbing them[1]].

100. Hearing these words of the gods, Brahmā called the evil spirits and said, "Why are you out for spoiling the dramatic performance?"

93-94 [1] See V. 74.

96 [1] Sarasvatī mentioned here seems to be the Vedic goddess of the same name. See Ṛk. I, 142. 9 and JK. *sub voce.*

[2] Oṃkāra as a deity is very rarely to be met with.

98-99 [1] This is an ancient Indian political maxim.

101-103. Questioned thus by Brahmā, Virūpākṣa[1] together with the Daityas and the Vighnas, said these conciliatory words: "The knowledge of the dramatic art which you have introduced for the first time at the desire of the gods, has put us in an unfavourable light, and this is done by you for the sake of the gods; this ought not to have been done by you who is the first progenitor (lit. grandfather) of the world, from whom came out alike gods as well as Daityas."

104-105. These words being uttered by Virūpākṣa, Brahmā said, 'Enough of your anger, O Daityas, give up your grievance (lit. sorrow), I have prepared this Nāṭyaveda which will determine the good luck or ill luck of you as well as of the gods, and which will take into account acts and ideas of you as well as of the gods.

Characteristics of a drama

106. In it (*nāṭya*) there is no exclusive representation of you or of the gods: for the drama is a representation of the States (*bhāvānukīrtana*) of the three worlds.[1]

107. [In it] sometimes there is [reference to] duty, sometimes to games, sometimes to money, sometimes to peace, and sometimes laughter is found in it, sometimes fight, sometimes love-making and sometimes killing [of people].

108-109. This teaches duty to those who go against duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-

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101-103 [1] This name occurs in Rām. and Mbh. and in some Purāṇas, See Vidyalankar, JK. *sub voce*.

106 [1] A. K. Coomaraswamy has freely translated 106-109. (See MG., New York, 1936, pp. 16-17).

restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned.[1]

110. This gives diverson to kings, and firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] money to those who are for earning it, and it brings composure to persons agitated in mind.

111-112. The drama as I have devised, is a mimicry[1] of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all.

113. The drama will thus be instructive[1] to all, through actions and States depicted in it, and through Sentiments, arising out of it.

114-115. It will [also] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to observance of duty as well as to fame, long life, intellect and general good, and will educate people.

116. There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama.

117-118. Hence I have devised the drama in which meet all the departments of knowledge, different arts and various actions. So [O Daityas] you should not have any anger towards the gods; for a mimicry of the world with its

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108-109 [1] All these lay stress on the educative aspect of dramatic performances.

111-112 [1]Aristotle also brings in 'imitation' to explain poetry and drama (See Poetics).

113 [1] See above 108-109 note.

Seven Divisions (*sapta dvīpa*)[1] has been made a rule of, in the drama.

119. Stories taken out of the Vedic lore as well as Semi-historical Tales [so embellished that they are] capable of giving pleasure, in the world, is called drama.

120. A mimicry of the exploits of gods, Asuras, kings as well as house-holders in this world, is called drama.

121. And when human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (*i. e.* Words, Costume and *sattva*) it is called drama."

Offering Pūjā to the gods of the stage

122-123. Then Brahmā said to all the gods, "Perform duly in the playhouse a ceremony (*yajana*) with offerings, Homa,[1] Mantras, (sacred) plants, Japa[3]: and the offerings in it should consist of eatables hard as well as soft (*bhojya* and *bhakṣya*).

124. Thus you all will have a happy adoration among the mortals. A dramatic spectacle (*prekṣā*)[1] should not be held without offering Pūjā[2] to the stage.

117-118 [1]According to the later Purāṇic geography the world was divided into seven continents such as Jambu, Plakṣa, Śālmali, Kuśa, Krauñce, Śāka and Puṣkara. Each of these continents was further subdivided into nine regions, and Bhārata (India) is a region of the Jambu continent. See note 3 on 7-12 above.

122-123 [1] *homa*—offering oblations to gods by throwing *ghee* into the consecrated fire.

[2] *mantra*—formula sacred to any deity.

[3] *japa*—repeating a *mantra* or muttering it many times,

[4] See Ag.

124 *Prekṣā* (Pali *pekkhā*) occurring in Sikkhāpadas (c. 600 B.c.).

[2] *pūjā*—worshipping a deity with flowers, sweet scent, incense, music and offering of eatables.

125. He who will hold a dramatic spectacle without offering the Pūjā, will find his knowledge [of the art] useless, and he will be reborn as an animal of lower order.

126. Hence [producers of a play] should first of all offer by all means, Pūjā to the [presiding] deity of the stage,[1] which is similar to the [Vedic] sacrifice.

127. The actor (*nartaka*) or his wealthy patron (*arthapati*) who does not offer this Pūjā or does not cause it to be offered, will sustain a loss.

128. He who will offer this Pūjā according to the rules and the observed practice, will attain auspicious wealth and will [in the end] go to heavens."

129. Then Brahmā with other gods said to me, "Let it be so, offer Pūjā to the stage."

Here ends Chapter I of Bharata's Nāṭyaśāstra, which treats of the Origin of Drama.

126 [1] See XXXVI. 12

Chapter Two

DESCRIPTION OF THE PLAYHOUSE

1-2. On hearing Bharata's words, the sages said, "O the holy one, we would like to hear about the ceremony relating to the stage.[1] And how are the men of future to offer Pūjā in the playhouse or [to know about] the practices related to it, or its accurate description?

3. As the production of a drama begins with the playhouse, you should [first of all] give us its description."

Three types of a playhouse

4. On hearing these words of the sages, Bharata said, "Listen, O sages, about the description of a playhouse[1] and of the Pūjā to be offered in this connexion.

5-6. Creations of gods [observed] in houses and gardens are the outcome of their [mere] will; but men's [creative] activity should be carefully guided by rules [laid down in the Śāstras]. Hence, listen about the method of building a

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1-2 [1] *raṅga* here means 'the stage.' It may also mean the auditorium as well as the spectators sitting there. See Kālidāsa; Śak. I. 4. 2.

4. [1] Except the cave (c. 200 B. C.) in the Ramgarh hill suspected by Th. Bloch (Report of the Archaeological Survey of India, 1903-4, pp. 123 ff) to have been the remains of a theatre, there is no other evidence of the existence of a playhouse in ancient India. From the description of the playhouse in the present chapter we learn that it was constructed with brick walls and wooden posts probably with a thatched bungalow roof. The *saṃgīdāsālā* (*saṃgītaśālā*) mentioned by Kālidāsa in his Mālavi, was probably a playhouse. Large open halls called *nāṭmandir* often found in front of more recently built temples in Bengal and the neighbouring provinces may be connected with the extinct playhouse. This *nāṭ-mandir* or *nāṭ-śālā* is often met with in the medieval Bengali literature.

playhouse and of the manner of offering Pūjā at the site [of its construction].

7-8. There are three types of playhouse devised by the wise Viśvakarmā [the heavenly architect] in the treatise on his art (*śāstra*). They are oblong (*vikṛṣṭa*)[2] square (*caturasra*) and triangular (*tryasra*).

Three sizes of the playhouse

8-11. Their sizes vary: they may be large (*jyeṣṭha*), middle-sized (*madhya*) and small (*avara*).[1] The length (lit. measurement) of these [three types] fixed in terms of cubits as well as Daṇḍas, is one hundred and eight, sixtyfour or thirtytwo. They[2] should [respectively] have [sides] one hundred and eight, sixtyfour and thirtytwo [cubits or Daṇḍas][3] long. The large playhouse is meant for gods[4] and the middle-sized one for kings, while for the rest of people, has been prescribed the smallest [theatre].[5]

8-11 [1] Some are for identifying the oblong, the square and the triangular types respectively with the large, the middle-sized and the small playhouses, but Ag. very rightly objects to this. According to Ag.'s view there will be the following nine types of playhouse; (i) large oblong, (ii) large square, (iii) large triangular, (iv) medium oblong, (v) medium square, (vi) medium triangular, (vii) small oblong, (viii) small square and (xi) small triangular. For a free translation of the passages in this chapter (8, 17, 19, 24-28, 33-35, 43-53, 63, 68, 69-92) relating to the construction of the playhouse see D. R. Mankad, "Hindu Theatre" in IHQ: VIII. 1932, pp. 482 ff.

[2] They *i. e.* the large, the middle-sized and the small.

[3] As the measurements described are both in terms of cubits and *daṇḍas* (4 cubits), eighteen kinds of playhouse will be available.

[4] Ag. (I. p. 51) thinks that by gods, kings and other peoples mentioned in this passage, characters in a play have been meant. But this view does not seem to be plausible. So the other view, mentioned by him, which takes gods and kings etc. as spectators may be accepted.

[5] After this, B. reads three couplets which go rightly between 20 and 24. G. also holds the same view.

The table of measurement

12-16. Listen now about the measurement of all these theatres, which has been fixed by Viśvakarmā. Units of these measurements[1] are: Aṇu, Raja, Bāla, Likṣā, Yūkā, Yava, Aṅgula, cubit (*hasta*) and Daṇḍa.

8 Aṇus	=	1 Raja
8 Rajas	=	1 Bāla
8 Bālas	=	1 Likṣā
8 Likṣās	=	1 Yūkā
8 Yūkās	=	1 Yava
8 Yavas	=	1 Aṅgula
24 Aṅgulas	=	1 cubit
4 cubits	=	1 Daṇḍa.

With the preceding table of measurement I shall describe them (*i. e.* the different classes of playhouse).

A playhouse for mortals

17. An [oblong] playhouse meant for mortals[1] should be made sixtyfour cubits in length and thirtytwo cubits in breadth.

Disadvantage of a too big playhouse

18-19. No one should build a playhouse bigger than the above; for a play [produced] in it (*i.e.* a bigger house) will not be properly expressive. For anything recited or uttered in too big a playhouse will be losing euphony

12-16 [1] The table of measurement given here agrees substantially with the one given by Kauṭilya (see IHQ. VIII. p. 482 footnote).

17 [1] A medium oblong playhouse is meant here. It is described in detail later on, See 33-38, 43-45, 63-65 below.

[for the hearers] due to weak resonance of the sounds uttered.

20. [Besides this] when the playhouse is very big, the expression in the face [of actors] on which rests the Representation of States and Sentiments, will not be distinctly visible [to all the spectators].

21. Hence it is desirable that playhouses should be of medium size, so that the Recitatives as well as the songs in it, may be more easily heard [by the spectators].

22-23. Creations of gods [observed] in house and gardens are the outcome of their [mere] will, while men are to make careful efforts in their creation; hence men should not try to rival the creation of gods.[1] I shall now describe the characteristics of a [play] house suitable for human beings.

Selection of a suitable site

24. The expert [builder] should first of all examine a plot of land and then proceed with a good resolve to measure the site of the building.

25. A builder should erect a playhouse on the soil which is plain, firm, hard, and black or not white.

26. It should first of all be cleared and then scratched with a plough, and then bones, pegs, potsherds in it as well as grass and shrubs growing in it, are to be removed.

Measurement of the site

27a. The ground being cleared one should measure out [the building site].[1]

18-19 [1] See Ag. on this point.

22-23 [1] That is, mortals (men) should not build a playhouse of the biggest type which has been prescribed for gods.

27a [1] This hemistich is followed in B. and G. by one couplet which in trans, is as follows: The asterisms Uttaraphālgunī (*Beta-Leonis*), Uttarāṣā-

27-28. Under the asterism Puṣyā (*Cancri*) he should spread [for measurement] a piece of white string which may be made of cotton, wool, Muñjā grass or bark of some tree.

Taking up the string

28-31. Wise people should prepare for this purpose a string which is not liable to break. When the string is broken into two [pieces] the patron[1] [of the dramatic spectacle] will surely die. When it is broken into three a political disorder will occur in the land, and it being broken into four pieces the master of the dramatic art[2] will perish, while if the string slips out of the hand some other kind of loss will be the result. Hence it is desired that the string should always be taken and held with [great] care. Besides this the measurement of ground for the playhouse should be carefully made.

32-33. And at a favourable moment which occurs in a (happy) Tithi[1] during its good part (*su-karaṇa*)[2] he should get the auspicious day declared after the Brahmins have been satisfied [with gifts]. Then he should spread the string after sprinkling on it the propitiating water.

The ground-plan of a playhouse

33-35. Afterwards he should measure a plot of land sixtyfour cubits [long][1] and divide the same [lengthwise] into

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ḍhā (*Tau-Sagittarii*). Uttarabhādrapadā (*Andromedæ*). Mṛgaśiras (*Lambda-Orionis*), Viśākhā (*Iota-Libra*). Revatī (*Piseium*). Hastā (*Corvii*), Tiṣyā (*Delta-Cancri*) and Anurādhā (*Delta-Scorpii*) are favourable in connexion with drama.

28-31 [1] *svāminaḥ=paekṣāpateḥ*, Ag.

[2] *prayoktur=nāṭyācāryasya*. (Ag.)

32-33 [1] *tithi*—a lunar day.

[2] *karaṇa*—a half of a lunar day, see below 43-45 note.

33-35 [1] See 17 above and the note 1 on it.

two [equal] parts. The part which will be behind him (*i.e.* at his back) will have to be divided again into two equal halves. Of these halves one [behind him] should be again divided equally into two parts, and on one of these will be made the stage (*raṅga-śīrṣa*) and on the part at the back the tiring room.

The ceremony of laying the foundation

35-37. Having divided the plot of land according to rules laid down before, he should lay in it the foundation of the playhouse. And during this ceremony [of laying the foundation] all the musical instruments such as, conchshell, Dundubhi[1], Mṛdaṅga[2] and Paṇava[3] should be sounded.

37-38. And from the places for the ceremony, undesirable persons such as heretics[1] including Śramaṇas,[2] men in dark red (*kāṣāya*)[3] robes as well as men with physical defects, should be turned out.

38-39. At night, offerings should be made in all the ten directions [to various gods guarding them) and these offerings should consist of sweet scent, flowers, fruits and etables of various other kinds.

35-37 [1] *dundubhi*—a kind of drum.

[2] *mṛdaṅga*—a kind of earthen drum.

[3] *paṇava*—a small drum or tabor.

37-38 [1] *pāṣaṇḍa*—Derived originaly from *pārṣada* (meaning 'assembly' or 'community') its Pkt. form was *pāsaḍa*. With spontaneous nasalization of the second vowel it gave rise to Aśokan *pasaṃḍa* (Seventh Pillar Edict, Delhi-Topra), which is the basis of Skt. *pāṣaṇḍa* in the sense of 'heretic.'

[2] B. reads *śramiṇa*, but G. *śramaṇa*; the word means naked Jain monks. See XVIII. 36 note 2.

[3] *kāṣāya-vasana*—men in *kāṣāya* or robe of dark red colour; such people being Buddhist monks who accepted the vow of celebacy, were considered an evil omen, for they symbolised unproductivity and want of wordly success etc. See also XVIII, 36 note 2.

39-41. The food-stuff offered in [the four cardinal directions] east, west, south and north, should respectively be of white, blue, yellow and red colours. Offerings preceded by [the muttering of] Mantras should be made in [all the ten] different directions to deities presiding over them.

41-42. At [the time of laying] the foundation ghee[1] and Pāyasa[2] should be offered to Brahmins, Madhuparka[3] to the king, and rice with molasses to masters [of dramatic art].

42-43. The foundation should be laid during the auspicious part of a happy Tithi under the asterism Mūlā (*Lambda-Scorpionis*).

Raising pillars of the playhouse

43-45. After it has been laid, walls should be built and this having been completed, pillars within the playhouse should be raised in an [auspicious] Tithi and Karaṇa[1] which are under a good asterism. This [raising of pillars] ought to be made under the asterism Rohiṇī (*Aldeberan*) or Śravaṇā (*Aquillae*) [which are considered auspicious for the purpose].

41-42 [1] *ghee*—clarified butter.

[2] *pāyasa*—rice cooked in milk with sugar. It is a kind of rice-porridge.

[3] *madhuparka*—'a mixture of honey' ; a respectful offering prescribed to be made in Vedic times, to an honourable person and this custom still lingers in ceremonies like marriage. Its ingredients are five: curd (*dadhi*), ghee (*sarpis*), water (*jala*), honey (*kṣaudra*) and white sugar (*sitā*).

43-45 [1] *karaṇa*—half of the lunar day (*tithi*). They are eleven in number viz.—(1) *vava*, (2) *vālava*, (3) *kaulava*. (4) *taitila*, (5) *gara*, (6) *vaṇija*, (7) *viṣṭi*, (8) *śakuni*, (9) *cutuṣpada*. (10) *nāga* and (11) *kinṭughna*, and of these the first seven and counted from the second half of the first day of the *śukla-pakṣa* (bright half of the moon) to the first half of the fourteenth day of the *kṛṣṇa-pakṣa* (dark half of the moon). They occur eight times in a month. The remaining *karaṇas* occur in the remaining duration of *tithis* and appear only once in a month. See Sūrya-siddhānta—II, 67-68.

45-46. The master [of dramatic art], after he has fasted for three [days and] nights, is to raise the pillars in an auspicious moment at dawn.

46-50. [1]In the beginning, the ceremony in connexion with the Brahmin pillar should be performed with completely white,[2] articles purified with ghee and mustard seed ; and in this ceremony Pāyasa should be distributed [to Brahmins]. In case of the Kṣatriya pillar, the ceremony should be performed with cloth, garland and unguent which should all be of red[3] colour; during the ceremony rice mixed with molasses should be given to the twice-born caste. The Vaiśya pillar should be raised in the north-western direction of the playhouse and [at the ceremony of its raising] completely yellow[4] articles should be used, and Brahmins should be given rice with ghee. And in case of the Śūdra pillar, which is to be raised in the north-eastern direction, articles used in offering should all be of dark[5] colour, and the twice-born caste should be fed with Kṛsarā.

50-53. First of all in case of the Brahmin pillar, white garlands and unguent as well as gold from an ear-ornament should be thrown at its foot, while copper, silver, and iron are respectively to be thrown at the feet of the Kṣatriya, Vaiśya and Śūdra pillars. Besides this, gold should be thrown at the feet of the rest [of pillars].

53-54. The placing of pillars should be preceded by the display of garlands of [green] leaves and the utterance of

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46-53 [1] Before 46, G. reads on the strength of a single ms. one couplet which seems to record a tradition that the pillars should be wooden.

[2] white—symbol of purity and learning associated with the Brahmins.

[3] red—symbol of energy and strength, associated with the Kṣatriyas.

[4] yellow—symbol of wealth (gold), associated with the Vaiśyas

[5] dark—symbol of non-Aryan origin associated, with the Śūdras.

'Let it be well' (*svasti*) and 'Let this be an auspicious day' (*puṇyāha*).

54-57. After pleasing the Brahmins with considerable (*analpa*) gift of jewels, cows and cloths, pillars should be raised [in such manner that] they do neither move nor shake nor turn round. Evil consequences that may follow in connexion with the raising of pillars, are as follows: when a pillar [after it has been fixed] moves drought comes, when it turns round fear of death occurs, and when it shakes fear from an enemy state appears. Hence one should raise a pillar free from these eventualities.

58-60 In case of the holy Brahmin pillar, a cow[1] should be given as fee (*dakṣiṇā*) and in case of the rest [of the pillars] builders should have a feast. And [in this feast foodstuff] purified with Mantra should be given by the wise master of the dramatic art. And the priest and the king should be fed with honey and Pāyasa. Then the workers should be fed Kṛsarā[2] and salt.

60-63. After all these rules have been put into practice and all the musical instruments have been sounded, one should raise the pillars with the muttering over them of a suitable Mantra [which is as follows]: 'Just as the mount of Meru is immovable and the Himālaya is very strong, so be thou immovable and bring victory to the king.' Thus the experts should build up pillars, doors, walls and the tiring room, according to rules.

58-60 [1] This kind of payment is probably a relic of the time when here was no metallic currency.

[2] *kṛsarā* is made of milk. sesamum (*tila*) and rice. Compare this word with NIA. *khīcaḍi* or *khicūḍi* (rice and pulse boiled together with a few spices.

The Mattavāraṇī

63-65. On [each] side of the stage should be built the Mattavāraṇī[1] and this should be furnished with four pillars and should be equal in length to the stage, and its plinth should be a cubit and a half high.[2] And the plinth of the auditorium (*raṅgamaṇḍala*) should be equal in height to that of the two [Mattavāraṇīs].

65-67. At the time of building them (the two Mattavāraṇīs) garlands, incense, sweet scent, cloths of different colour as well as offerings agreable to Bhūtas should be offered [to them].

63-65 [1] *matta-vāraṇi*—The word does not seem to occur in any Skt. dictionary. There is however a word *mattavāraṇa* meaning 'a turret or small room on the top of a large building, a veranda, a pavilion.' In Kṣīrasvāmīn's commentary to the Amarakośa, *mattvāraṇa* has been explained as follows: *mattālambopāśrayaḥ syāt prāgrīvo mattavāraṇaḥ* (see Oka's ed. p. 50). This is however not clear. *Mattavīraṇayor varaṇḥaka* mentioned in Subandhu's Vāsavadattā (ed. Jivananda, p. 33) is probably connected with this *word*. Śivarāma Tripāṭhi's commentery on this work does not give any clear idea about *mattavāraṇa* or *mattavāraṇayor varaṇḍaka*. But the word *mattavāraṇī* may be tentatively taken in the sense of 'a side-room'. Ag. seems to have no clear idea about it. See also Ag. (I. pp. 64-65). A Dictionary of Hindu Architecture, by P. K. Acharya (Allahabad. 1927) dose not give us any light on this term,

[2] According to a view expressed in the Ag. (I. p. 62) the plinth of the *mattavāraṇī* is a cubit and a half higher than that of the stage. Tbe plinth of the auditorium is also to be af the same height as that of the *mattavāraṇī*. But nothing has been said about the height of the plinth of the tiring room. From the use of terms like *raṅgāvātaraṇa* (descending into the stage) it might appear that the plinth of the tiring room too, was higher than the stage. Weber however considered that the stage was higher. Indische Studien, XIV. p. 225 Keith, 'Skt. Drama, p. 360 ; cf, Lévi, Le Théâtre indien, i. 374, ii. 52.

65-67 [1] According to one reading iron (*āyasam*) should be placed below them (pillars). But this is inconsistent, see 50-53 above.

And to ensure the good condition of the pillars, one should give to the Brahmins Pāyasa[1] and other eatables such as Kṛsarā. The Mattavāraṇīs should be built up after observing all these rules.

The stage

68. Then one should construct the stage after a due performance of all the acts prescribed by rules, and the stage should include six piece of wood.

69-71. The tiring room should be furnished with two doors.[1] In filling up [the ground marked for the stage] the black earth should be used with great care. This earth is to be made free from stone chips, gravel and grass by the use of a plough to which are to be yoked two white draught animals. Those who will do [the ploughing] work should be free from physical defects of all kinds. And the earth should be carried in new baskets by persons free from defective limbs.

72-74. Thus one should carefully construct the plinth of the stage (*raṅgaśīrṣa*).[1] It must not be [convex] like the back of a tortoise or that of a fish. For a stage the ground

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68 [1] Some scholars following Ag. are in favour of taking *rāṅgapīṭha* and *raṅgaśīrṣa* as two different parts of the playhouse (see D. R. Mankad, 'Hindu Theatre" in IHQ. VIII. 1932, pp. 480 ff. and IX. 1933 pp. 973 ff.; V. Raghavan, "Theatre Architecture in Ancient India", Triveni IV-VI, (1931, 1933) also "Hindu Theatre". IHQ. IX. 1933. pp. 991. ff. I am unable to agree with them. For my arguments on this point see "The Hindu Theatre" in IHQ. IX. 1933 pp. pp. 591 ff. and "The NŚ and the Abhinavabhārati" in IHQ. X. 1934 pp. 161 ff. see also note 3 on 86-92 below.

69-71 [1] On this point the Hindu Theatre has a similarity with the Chinese theatre. A. K. Coomaraswamy, "Hindu Theatre" in IHQ. IX. 1933. p. 594

72-74 [1] See note 1 on 68. If *raṅgaśīrṣa* and *raṅgapīṭha* are taken to mean two different parts of the playhouse, the interpretation of the passage will lead us to unnecessary difficulty.

which is as level as the surface of a mirror, is commendable. Jewels and precious stones should be laid underneath this by expert builders. Diamond is to be put in the east, *lapis lazuli* in the south, quartz in the west and coral in the north, in the centre gold.

Decorative work in the stage

75-80. The plinth of the stage having been constructed thus, one should start the wood-work which is based on a carefully though out (*ūha-pratyūha-saṃyukta*)[1] [plan], with many artistic pieces such as decorative designs, carved figures of elephants, tigers and snakes. Many wooden statues also should be set up there, and this wood-work [should] include Niryūhas,[2] variously placed mechanized latticed windows, rows (*dhāraṇī*) of good seats, numerous dove-cots and pillars raised in different parts of the floor.[3] And the wood-work having been finished, the builders should set out to finish the walls. No pillar, bracket,[4] window, corner or door should face a door.[5]

80-82. The playhouse should be made like a mountain cavern[1] and it should have two floors[2] [on two different

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75-80 [1] *ūha* and *pratyūba* may also be taken as two architectural terms (see Ag. I. p. 63).

[2] *niryūha* is evidently an architectural term, but it does not seem to have been explained clearly in any extant work. Ag's explanation does not give us much light.

[3] In the absence of a more detailed description of the different parts of the wood-work, it is not possible to have a clear idea of them. Hence our knowledg of the passage remains incomplete till such a description is available in some authentic work.

[4] *nāgadanta* means 'a bracket'. The word occurs in Vātsyāyana's Kāmasūtra, I. 5.4).

[5] On this passage see Ag,

80-82 [1] The pillars of the playhouse being of wood, the roof was in all probability thatched, and in the forms of a pyramid with four sides. Probably that was to give it the semblance of a mountain cavern.

[2] The two floors mentioned here seem to refer to floors of different heights

levels] and small windows; And it should be free from wind and should have good acoustic quality. For [in such a playhouse] made free from the interference of wind, voice of actors and singers as well as the sound of musical instruments[3] will acquire volume.

82-85. The construction of walls being finished, they should be plastered and carefully white-washed. After they have been smeared [with plaster and lime], made perfectly clean and beautifully plain, painting should be executed on them. In this painting should be depicted creepers, men, women, and their amorous exploits.[1] Thus the architect should construct a playhouse of the oblong type.

Description of a square playhouse

86-92. Now I shall speak of the characteristics of that of the square[1] type. A plot of land, thirtytwo cubits in length and breadth, is to be measured out in an auspicious moment, and on it the playhouse should be erected by experts in dramatic art. Rules, definitions and propitiatory ceremonies mentioned before [in case of a playhouse of the oblong type] will also apply in case of that of the square type. It should be made perfectly square and divided into requisite

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which the auditorium, *mattavāraṇī* and the stage hae. See 63-65 above and note 2 on it According to some old commentators *dvibhūmi* indicated a two-storied playhouse while others were against such a suggestion, See Ag. (I. p. 65).

[3] *kutapa*—This word has been explained twice by Ag. as musical instruments. See (I. pp. 73 and 186). But in two other places (I. p, 65) and (I. p. 214) he explains it differently.

82-85 [1] *ātmabhogajām* literally means 'due to self-indulgence or enjoyment of the self', Compare with this description the decorative paintings in the Ajanta caves

86-92 [1] *Caturasra* gives rise to NIA. *caüras* or *coras*.

parts[2] by holding the string [of measurement], and its outer walls should be made with strong bricks very thickly set together. And inside the the stage and in proper directions [the architect] should raise ten pillars[3] capable of supporting the roof. Outside the pillars, seats should be constructed in the form of a staircase by means of bricks and wood, for the accommodation of the spectators. Successive rows of seats should be made one cubit higher than those preceding them, and the lowest row of seats being one cubit higher than the floor. And all these seats should overlook the stage.

92-95. In the interior of the playhouse six more strong pillars capable of supporting the roof should be raised in suitable positions and with [proper] ceremonies (i. e. with those mentioned before). And in addition to these, eight more pillars should be raised by their side. Then after raising [for the stage or *raṅgapīṭha*] a plinth eight cubit [square, more] pillars should be raised to support the roof of the playhouse. These [pillars] should be fixed to the roof by proper fasteners, and be decorated with figurines of 'woman-with-a-tree' (*sālastrī—śālabhañjikā*)

95-100. After all these have been made, one should carefully construct the tiring room. It should have one door leading to the stage through which persons should enter with their face towards [the spectators]. There should also be a

[2] The exact nature of this division is not clear from the passage. The view expressed by Ag. (I, p. 66) on this point does not seem to be convincing.

[3] The position of these ten pillars and others mentioned afterwards is not clear from the text. Whatever is written on this point in Ag.'s commentary is equally difficult to understand. Those who are interested in the alleged view of Ag., may be referred to articles of D. R. Manked and V. Raghavan (*loc. cit.*). See also D. Subba Rao's article in the Journal of the Oriental Inst. Baroda. vol II. pp. 190 ff.

92-95 [1] *śālastrī=śāla-bhañjikā* (see A. K. Coomaraswamy, 'The Women and tree or śālabhañjikā in Indian literature', in Acta Orientalia, vol. VII., also cf. this author's Yakṣas, Part II. p. 11.).

second door facing the auditorium. The stage [of the square playhouse] should be eight cubits in length and in breadth. It should be furnished with an elevated plinth with plain surface, and its Mattavāraṇī should be made according to the measurement prescribed before (*i.e.* in case of the oblong type of playhouse). The Mattavāraṇī should be made with four pillars by the side[1] of the plinth [mentioned above]. The stage should be either more elevated than this plinth or equal to it in height. In case of a playhouse of the oblong (*vikṛṣṭa*) type, it should be higher than the stage, whereas in a playhouse of the square type it should have a height equal to that of the stage. These are the rules according to which a square type playhouse is to be built.

Description of a triangular playhouse

101-104. Now I shall speak about the characteristics of the triangular (*tryasra*) type of playhouse. By the builders, a playhouse with three corners should be built, and the stage in it also should be made triangular. In one corner of the playhouse there should be a door, and a second door should be made at the back of the stage. Rules regarding walls and pillars[1] which hold good in case of a playhouse of the square type, will be applicable in case of the triangular type.[2] These are the rules according to which different types of playhouse are to be constructed by the learned. Next I shall describe to you the [propitiatory] Pūjā in this connexion.

Here ends Chapter II of Bharata's Nāṭyaśāstra, which treats of the Characteristics of a Playhouse.

95-100 [1] Both the sides are meant. There should be two *mattavāraṇis* as in the case of an oblong medium (*vikṛṣṭa-madhya*) playhouse described before (17, 32,-35).

101-104 [1] It is not clear how the triangular playhouse will have pillars like those of other types.

[2] No *mattavāraṇī* has been pescribed in case of the Triangular playhouse.

Chapter Three

PŪJĀ TO THE GODS OF THE STAGE

Consecration of the playhouse

1-8. In the auspicious playhouse constructed with all the characteristics [mentioned above] cows, and Brahmins muttering [proper Mantras] should be made to dwell for a week. Then the master of the dramatic art who has been initiated [for the purpose] and has put on new cloths, fasted for three days, lived away from his bed-room (lit. the dwelling house), has kept his senses under control and has [thus] become purified, will besprinkle his limbs with water over which purificatory Mantras have been muttered, and consecrate the playhouse. This [consecration] should take place after he has made obeisance to the great god Śiva, the lord of all the regions, Brahmā who sprung from the lotus, Bṛhaspati, the preceptor of gods, Viṣṇu, Guha (Kārtikeya), Sarasvatī, Lakṣmī, Siddhi, Medhā, Smṛti, Mati, Candra (Moon), Sūrya (Sun), Winds, Guardians of all directions, Aśvins, Mitra, Agni, and other gods, such as Rudra, Varṇas[1], Kāla[2], Kali[3], Yama, Niyati, the Sceptre of Yama[4], Weapons of Viṣṇu[5], the Lord of the Nāgas (Serpents), the Lord or the birds (Garuḍa), Thunderbolt, Lightning, Seas, Gandharvas, Apsar-

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1-8 [1] *varṇas*—No gods called *varṇas* are to be met with in any other work. They may be taken as deities ruling specially over the four *varṇas* of people,

[2] Kāla—There are several legendary heroes (gods, sages and Asuras) of this name ; see Vidyalankar, JK. *sub voce*.

[3] Kali—There are many legendary heroes of this name, see JK. *sub voce*.

[4] See note 5 below.

[5] Weapons of Viṣṇu appear as deities in the Act. I of Bhāsa's Bāla.

asas, Sages, Nāṭya-maids[6], Mahāgrāmaṇī (the great leader of Gaṇas)[7], Yakṣas, Guhyakas[8] and the hosts of Bhūtas.

9-10. Having made obeisance to these, and other divine sages (*devarṣi*), he should with folded palms invoke all the gods to their respective positions, and say, "Ye, holy ones, should take us under your protection during the night, and ye with your followers should offer us assistance in this dramatic performance."

Offering Pūjā to the Jarjara

11-13. Having worshipped [thus] all the gods as well as all the musical instruments (*kutapa*)[1] he should offer Pūjā to the Jarjara[2] for attaining good success at the performance

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[6] *nāṭyakumārī*—Such goddesses are possibly mentioned nowhere else.

[7] *mahāgrāmāṇī*—The great leader of Gaṇas. It is very difficult to accept Ag's identification of *mahāgrāmaṇī* with Gaṇapati (*mahāgrāmaṇir gaṇapatiḥ*). For in 58 below occurs the term *mahāgaṇêsvara* (in the plural numbsr) indicating the different leaders of Gaṇas who followed Śiva. One of such leaders has been mentioned there as Nandiśvara (Nandin). Besides this the term Ganeśa (the leader of Gaṇas) has also been applied to Śiva in 47 below. In describing *piṇḍibandhas* the *piṇḍi* of Gaṇeśvara has been named as *daskṣayajña-vimardinī* (IV. 260). This too shows that the words *gaṇêsvara, grāmaṇī* or *mahāgrāmaṇī* meant simply the leader, one of the leaders or the great leader of Gaṇas. The fully developed Gaṇapati seems to be non-existent at the time when the NŚ. was composed. Our suspicion in the matter seems to be corroborated by the variant *tathā grāmādhi-devatā* recorded in the ms *ṭha* of B. for *mahāgrāmaṇyam*, Gaṇapati seems to be a late entrant into the Hindu pantheon. He is not mentioned in any one of the old Purāṇas. Only the Varāha, Vāmana, Garuḍa and Brahma-vaivarta P. which are late, know the deity (Winternitz, Vol. I. pp. 566-568, 573, Vidyalankar, JK. *sub voce*). Yājñavalkya mentions Gaṇesa (Hindu Law and Custom, pp. 42-44).

[8] Kālidāsa makes no distinction between Yakṣa and Guhyaka, See Meghadūta, 1 and 5.

11-13 [1] See below 72-73 note 3. The reading *saṃprayujya* in all editions and mss. seems to be wrong. It should be emended as *saṃprapūjya*.

[2] See 73-81 below.

[and pray to it as follows]. "Thou art Indra's weapon killing all the demons ; thou hast been fashioned by all the gods, and thou art capable of destroying all the obstacles ; bring victory to the king and defeat to his enemies, welfare to cows and Brahmins, and progress to dramatic undertakings".

14-15. After proceeding thus according to rules and staying in the phayhouse for the night, he (the master of the dramatic art) should begin Pūjā as soon as it is morning. This Pūjā connected with the stage should take place under the asterism Ārdrā (*Alpha-Orionis*) or Maghā (*Regulus*) or Yāmyā (*Musca*) or Pūrvaphalgunī (*Delta-Leonis*) or Pūrvāṣāḍhā (*Delta-Sagittarii*) or Pūrvabhādrapadā (*Alpha-Pegasi*) or Aśleṣā (*Hydrae*) or Mūlā (*Lambda-Scorpionis*).

16. The stage should be illuminated and the Pūjā of the gods in its connexion should be performed by the master of the dramatic art (*ācārya*) after he has purified his body, concentrated his mind [to these acts] and initiated himself [to the Pūjā].

Installation of the gods

17. During the concluding moments of the day, which are considered to be hard and full of evils, and are presided over by Bhūtas, one should perform Ācamana[1] and cause the gods to be installed.

18-20. [Along with these gods] should be [taken] red thread-bangle (*pratisarā*)[1], the best kind of red sandal, red flowers and red fruits. [With these and] articles such as

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17 [1] *ācamana*—ceremonial rinsing of the mouth by sipping water from the palm of the hand.

18-20 [1] *pratisarā—sūtra-vinirmita-granthi-mantaḥ kaṅkaṇaviśeṣaḥ*, Ag. (I. p. 74).

barley, white mustard, sunned rice, Nāgapuṣpa[2] powder and husked saffron (*priyaṇgu*)[3], the gods should be installed.

The Maṇḍala for installing the gods

20. In this ceremony one should draw in proper place a Maṇḍala according to the manner prescribed.

21. This maṇḍala should be sixteen Tālas (*hasta*)[1] square and it should have doors on all its four sides.

22. In its middle should be drawn two lines vertically and horizontally (*i.e* parallel to the sides), and in the apartments made by these lines, should be installed the different gods.

23-30. In the middle of this (*maṇḍala*), should be put Brahmā who has lotus as his seat[1]. Then one should first of all put in the east Śiva with his host of Bhūtas, Nārāyaṇa (Viṣṇu), Indra, Skanda (Kārtikeya), Sūrya, Aśvins, Candra, Sarasvatī, Lakṣmī, Śraddhā and Medhā, in the south-east Agni, Svāhā, Viśvedevas, Gandharvas, Rudras and Ṛṣis, in the south Yama, Mitra with his followers, Pitṛs, Piśācas, Uragas and Guhyakas, in the south-west the Rākṣasas and all the Bhūtas, in the west the Seas and Varuṇa, in the north-west the Seven Winds[2] and Garuḍa with other birds,

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[2] *nāgapuṣpa*=the *campaka* tree (Apte), but Ag. says *nāgapuṣpaṃ nāgadantaḥ*.

[3] *priyaṅgu*=saffron, and not the fruit of the *priyaṅgu* creeper.

21 [1] *hasta* in this passage is to be interpreted as *hasta-tala* or *tāla i.e.* the interval between the tips of the thumb and the middle-finger stretched in opposite directions. SR. VII. 1046. Otherwise it will be impossible to accomodate the *maṇḍala* on the stage which is eight cubits wide (See II. 33-35). The ancient commentators like Śaṅkuka and others pointed out how absurd it would be to take *hasta* in the passage in the sense of cubit, (see Ag. I. p. 75).

23-30 [1] According to Ag. a lotus is to be described in the centre of *maṇḍala*. [2] For the seven winds see the Vāmana P, (see Vidyalankar, JK, *sub voce*).

in the north Kuvera, Mothers of the Nāṭya, Yakṣas with their followers, in the north-east leaders of Gaṇas such as Nandī, Brahmarṣis and the host of Bhūtas in their proper places.

31. And [in the eastern] pillar should be placed Sanatkumāra[1], in the southern one Dakṣa[2], in the northern one Grāmaṇī (lit. leader of Gaṇas)[3] and in the western one Skanda (Kārtikeya).

32. According to this rule all the gods in their [proper] form and colour should be placed in their respective positions.

Offering Pūjā to the gods

33. After they have been installed with regular ceremony in suitable places they should be worshipped in a fitting manner.

34. Gods [in general] should be given white[1] garlands and unguents, while Gandharvas, Agni and Sūrya should be given garlands and unguents of red[2] colour,

35. After being treated [thus] in due order and manner, they should be worshipped according to rules with suitable offerings.

36-39. [Offerings suitable to different gods and goddesses are as follows]: Brahmā Madhuparka,[1] Sarasvatī Pāyasa,[2] gods like Śiva, Viṣṇu, and Indra sweetmeats, Agni rice cooked with ghee, Candra and Sūrya rice cooked with

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31. [1] Sanatkumāra—one of the great *ṛṣis*, and a son of Brahmā.

[2] Dakṣa—one of the lords of the creation (*prajāpati*), son of Pracetas. There were other Dakṣas besides. See Vidyalankar, JK, *sub voce*.

[3] See above 1-8 note 7.

34. [1] 'White' here seems to be the symbol of purity and good grace.

[2] 'Red' here seems to be the symbol of energy.

36-39. [1] *madhuparka*—see above II, 41-42. note 3.

[2] *pāyasa*—see above II. 41-42 note.

molasses. Viśvedevas, Gandharvas and sages honey and Pāyasa, Yama and Mitra cakes and sweetmeats, Pitṛs, Piśācas and Uragas ghee and milk, host of Bhūtas raw and cooked meat, wines of different kinds and grams covered with thick milk.

Consecration of the Mattavāraṇī

40-44 Similar shall be the rules regarding the Pūjā in connexion with the Mattavāraṇi. [Offerings to be made to gods and demigods are as follows]: Rākṣasas raw and cooked meat, Dānavas wine and meat, the remaining gods cake and Utkarikā[2] and boiled rice, gods of seas and rivers fish and cakes, Varuṇa ghee and Pāyasa, Sages various roots and fruits, the wind god and birds different edible stuff (lit. *bhakṣya* and *bhojya*), Mothers[3] of the Nāṭya, and Dhanada (Kuvera) with his followers eatables including cakes, and Locitās.[4]

45. These different kinds of foodstuff should be offered to them and the Mantras to be uttered at the time of making offering to different gods will be as follows:]—

46. (The Mantra for Brahmā), O the god of gods, the most lordly one, the lotus-born one, the grand-father [of the worlds] accept this my offering consecrated by the Mantra.

47. (For Śiva) O the god of gods, the great god, the lord of Gaṇas[1] and the killer of Tripura, accept this my etc.

48. (For Viṣṇu), O Nārāyaṇa, Padmanābha, the best of the gods, with unrestrained movement, accept this my etc.

40-44. [1] See above.

[2] *utkarikā*=a kind of sweetment.

[3] These goddesses (*nāṭyamatṛkās*) seem to have been ingored by the Purāṇas.

[4] *locitā*—This word seems to be connected with the NIA *loci*, *luei*.

47. [1] It should be marked here that Śiva has been called Gaṇeśvara, a term applied in later times to Gaṇapati only.

49. (For Indra), O Purandara, the lord of gods, the thunder-bearer, the maker of the hundred exploits, accept this my etc.

50. (For Skanda), O Skanda the leader of the celestial army, the blessed one, the dear son of Śiva, O the six-mouthed one, accept this my etc.

51. (For Sarasvatī) O the goddess of the gods, the very blessed one, the dear wife of Hari, accept this my etc.

52. (For goddesses Lakṣmī, Siddhi, Mati, Medhā) O Lakṣmī, Siddhi, Mati and Medhā, ye who are honoured by all the worlds, accept this my etc.

53. (For Māruta) O Māruta, you who know the might of all the creatures and are the life of all the world, accept this my etc.

54. (For Rākṣasas) O the great Rākṣasas, the great-souled ones, the sons of Pulastya, born of different causes, accept this my etc.

55. (For Agni) O Agni, the mouth of the gods, the best of the gods, the smoke-bannered one, the eater of things offered in sacrifice, accept this my offering given with love.

56. (For Candra) O Soma, the lord of all the planets, the king of the twice-born ones, the favourite of the world, accept this my etc.

57. (For Sūrya) O the maker of day, the mass of heat, the best among the planets, accept this my etc.

58. (For lords of Gaṇas such as, Nandīśvara) O the great lord of Gaṇas, among whom Nandīśvara is the foremost, accept this my etc.

59. (For Pitṛs) I bow to all the Pitṛs, do ye accept my offering. (For Bhūtas) I always bow to all the Bhūtas who may have a liking for offerings.

60a. (For Kāmapāla) O Kāmapāla, I always bow to thee to whom this offering is made.

60-61. (For Gandharvas) O Gandharvas, amongst whom Nārada, Tumburu and Viśvāvasu[1] are the foremost, accept this my best offering.

61-62. (For Yama and Mitra) O Yama and Mitra, the gods who are adored by all the worlds, accept this my etc.

62-63. (For Nāgas) I bow to all the Pannagas in the nether region, who are devourers of wind, give me success in dramatic production after I have worshipped you.

63-64 (For Varuṇa) O Varuṇa, you who is the lord of all waters and has the swan as your mount,. be pleased along with the seas and rivers, after I have worshipped you all.

64-65. (For Garuḍa) O the son of Vinatā, the high-souled one, the lord, the king of all the birds, accept this my etc.

64-66. (For Kuvera) O the superintendent of [all] wealth, the king of Yakṣas, the guardian of the world, the lord of riches, ye along with Guhyakas and Yakṣas accept this my etc.

66-67. (For mothers of the Nāṭya) O mothers of the Nāṭya such as Brāhmī and others, ye be happy and pleased to accept my offering.

67-68. (For others) O weapons of Rudra, ye accept my offerings. O weapons of Viṣṇu, ye too accept [things given by me] out of devotion for Viṣṇu.

68-69. O Yama, the Fate, the dispenser of death to all creatures and the end of all actions, accept my offerings.

69-70. Ye other gods who are occupying the Mattavāraṇī, accept this my etc.

60-61. [1] Three ancient masters of music.

70-71. To all other gods and Gandharvas too, who occupy the heavens, the earth, the middle region and the ten directions, these offerings are made (lit. let these be accepted by them).

71-72. Then an [earthen] jar[1] full of water with a garland of leaves in its front, should be placed in the middle of the stage, and a piece of gold should be put into it.

72-73. All the musical instruments covered with cloth should be worshipped with [sweet] scent, flowers, garlands, incense and various eatables hard and soft.[1]

Consecration of the Jarjara

73-74. Having worshipped all the gods in due order, and offering Pūjā to the Jarjara [in the following manner] one should have the obstacles removed.

74-76. [One should fasten a piece of] white cloth at the top [of the Jarjara], blue cloth at the Rudra joint, yellow cloth at the Viṣṇu joint, red cloth at the Skanda joint, and variegated cloth at the lowest joint.[1] And garlands, incense and unguents are to be offered to it (the Jarjara) in a fitting manner.

76-77. Having observed all these rites with incense, garlands and unguents one should consecrate[1] the Jarjara with the following Mantra:

77-78. "For putting off obstacles thou hast been made very strong, and as hard as adament, by gods such as Brahmā.

78-79. Let Brahmā with all other gods protect thy top-

71-72. [1] For the significance of this jar see below 87-89.

72-73. [1] This passage with some minor variation has been repeated in B. and G. But this is out of place there. For the order in which musical instruments (*kutapa*) and the Jarjara should be worshipped see 11-13 above.

74-76 [1]For identifying the joints see 78-79 below.

most part, Hara (Śiva) the second part, Janārdana (Viṣṇu) the third part, Kumāra (Kārtikeya) the fourth part, and the great Pannagas the fifth part.

80-81. Let all the gods protect thee, and be thou blessed. Thou, the killer of foes, hast been born under Abhijit (*Vega*), the best of the asterisms. Bring victory and prosperity to the king!"

Homa or pouring ghee into sacrificial fire

81-82. After the Jarjara has thus been worshipped and all offerings have been made to it, one should with appropriate Mantras perform Homa and pour (ghee) into the sacrificial fire.

82-83. After finishing the Homa he should with torches lighted [in the place of sacrifice] do the cleaning work which is to enhance the brilliance of the king as well as of the female dancers.

83-84. After having illumined the king and the dancers together with the musical instruments one should sprinkle them again with water sanctified by the Mantra, and say to them:

84-85. "You are born in noble families and adorned with multitudes of qualities, let whatever you have acquired by virtue of birth, be perpetually yours."

85-86. After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production.

86-87. [The Benediction]: Let mothers such as Sarasvati, Dhṛti, Medhā, Hrī, Śrī, Lakṣmī, and Smṛti[1] protect you and give you success.

Breaking the Jar

87-88. Then after performing Homa according to rules

with ghee and the proper Mantra, the master of dramatic art should carefully break the jar.

88-89. In case the jar remains unbroken the king (lit. the master) will have a cause of fear from enemies; but when it is broken his enemies will meet with their destruction.

Illumination of the stage

89-90. After the breaking of the jar, the master of the dramatic art should illuminate the auditorium with a lighted lamp.

90-91. Noisily, that is, with roaring, snapping of fingers, jumping and running about, he should cover the auditorium with that lighted lamp [in his hand].

91-92. Then a fight[1] should be caused to be made [on the stage] in accompaniment with the sound of all the musical instruments such as conch-shell, Dundubhi, Mṛdaṅga and Paṇava.

92-93. If the bleeding wounds [resulting from the fight] will be bright and wide, that will be a [good] omen indicating success.

Good results of consecrating the stage

93-94. If the stage is properly consecrated it will bring good luck to the king (lit the master) and to people, young and old, of the city as well as of the country.

94-95. But when the auditorium is not consecrated in proper manner it will be indifferently held by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.

95-96. He who willfully transgresses these rules [of

86-87 [1]These are the seven Nāṭya-mātṛkās. See 23-30 above.

91-92 [1]The significance of this fight is not clear.

consecration of the stage] and practises [the dramatic art], will soon sustain loss and will be reborn as an animal of lower order.

96-97. Offering worship to the gods of the stage is as meritorious as a [Vedic] sacrifice. No dramatic performance should be made without first worshipping the deities presiding over the stage. When worshipped, they (these gods) will bring you worship, and honoured they will bring you honour. Hence one should by all efforts offer Pūjā to the gods of the stage.

Evils following non-consecration of the stage

98-99. Never will fire fanned by violent wind burn things so quickly, as defective rites will burn quickly [the master of the dramatic art].

99-100. So the stage should be worshipped by the master of the dramatic art who is purified, disciplined and proficient in the rules of the art and initiated into the practice of it and has quiet of mind.

100-101. He who with an agitated mind places his offering in a wrong place, is liable to expiation like one who pours ghee into the sacrificial fire without proper Mantras. This is the procedure prescribed for worshipping the gods of the stage. It should be followed by producers [of plays] in holding a theatrical show in a newly built playhouse.

Here ends Chapter III of Bharata's Nāṭyaśāstra,
which treats of Pūjā to the gods of the stage.

Chapter Four

DESCRIPTION OF THE CLASS DANCE

Brahmā writes the first play and gets this performed.

1. After having worshipped [the gods presiding over the stage] I said to Brahmā, "Tell me quickly, O the mighty one, which play should be performed?"

2. [In reply] I was told by the Lord, "Perform the Amṛta-manthana (the Churning of the Ocean)[1] which is capable of stimulating efforts and of giving pleasure to gods.

3. I have composed this Samavakāra[1] which is conducive to [the performance of] duties (*dharma*), to [the fulfillment of] desire (*kāma*) as well as [to the earning] wealth (*artha*)."

4. When this Samavakāra was performed, gods and demons were delighted to witness actions and ideas [familiar to them.]

5. Now, in course of time Brahmā (lit. the lotus-born one) said to me, "We shall present today the play before the great-souled Śiva (lit. the three-eyed one)."

6-7. Then on reaching along with other gods the abode of Śiva (lit. the bull-bannered one) Brahmā paid him respects and said, "O the best of the gods, please do me the favour of hearing and seeing the Samavakāra which has been composed by me."

8. "I shall enjoy it," said the lord of gods in reply. Then Brahmā asked me to get ready [for the performance].

9-10. "O the best of the Brahmins, after the Preliminaries connected with the performance had been completed this

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2 [1]The legend about the churning of the ocean occurs in the Mbh. (I. 17-19.) and the Viṣṇu P. (1) See Winternitz, Vol. I pp. 389, 546.

3 [1]See XX. 69 ff.

(Samavakāra named the Amṛta-manthana) as well as a Ḍīma[1] named the Tripuradāha (the Burning of Tripura)[2] was performed in the Himalayan region which consisted of many hills and in which there were many Bhūtas, Gaṇas[3] and beautiful caves and waterfalls."

11. Then all the [Bhūtas] and Gaṇas were pleased to see actions and ideas familiar to them, and Śiva too was pleased and said to Brahmā:

12. "O the high-souled one, this drama (*nātya*) which is conducive to fame, welfare, merit and intellect, has been well-conceived by you.

13-14. Now in the evening, while performing it, I remembered that dance made beautiful by Aṅgahāras[1] consisting of different Karaṇas.[2] You may utilize these in the Preliminaries (*pūrvaraṅga*) of a play.

Two kinds of Preliminaries

14-16. In the application of the Vardhamānaka,[1] the Āsārita,[2] the Gīta[3] and the Mahāgīta you will depict properly the ideas [by means of dance movements]; and the Preliminaries which you have [just] performed are called "pure". [But] when these dances will be added to them (pure Preliminaries) they will be called "mixed".

9-10 [1] *ḍima*—one of the plays of the major type; for its characteristics see XX. 84 ff.

[2] *Tripuradāha*—As Śiva killed an Asura (demon) named Tripura, by burning him by one of his fiery arrows he is called Tripurāntaka. See JK. *sub voce*.

13-14 [1]*aṅgahāra*—major dance figures which depend on minor dance figures (*karaṇas*) The word means 'movement of limbs'. See Ag. (I. p. 91).

[2] See below 29-30 note 1. For details about the Aṅgahāras see below 16 ff, 72 ff.

14-16 [1]See V. 12-15 note 3. 4

[2] See V. 21 note 1. [3] See V. 60-63 note 3.

Aṅgahāras

16-17. To these words of Śiva, Brahmā said in reply, "O the best of the gods, tell us about the use of the Aṅgahāras."

17-18. Then Śiva (lit. lord of the world) called Taṇḍu and said, "Speak to Bharata about the use of the Aṅgahāras."

18-19. And by Taṇḍu I was told the use of the Aṅgahāras. I shall now speak of them as well as of the various Karaṇas and Recakas.[1]

19-27. The thirtytwo Aṅgahāras are as follows:—Sthirahasta, Paryastaka, Sūcividdha, Apaviddha, Ākṣiptaka, Udghaṭṭita, Viṣkambha, Aparājita, Viṣkambhāpasṛta, Mattākrīḍa, Svastikarecita, Pārśvasvastika, Vṛścika, (Vṛścikāpasṛta) Bhramara, Mattaskhalitaka, Madavilasita, Gatimaṇḍala, Paricchinna, Parivṛttarecita, Vaiśākharecita, Parāvṛtta, Alātaka, Pārśvaccheda, Vidyudbhrānta, Uddhṛtaka, (Udvṛttaka) Alīḍha, Recita, Ācchurita, Ākṣiptarecita, Saṃbhrānta, Apasarpita, Ardhanikuṭṭaka.

Uses of Aṅgahāras

28-29. I shall now speak about their performance dependent on the Karaṇas. [And besides this] "O the best of the Brahmins, I shall tell you about the movements of hands and feet that are proper to the Aṅgahāras.

Karaṇas

29-30. All the Aṅgahāras consist of Karaṇas; hence I shall mention the names of the latter as well as their descriptions.

18-19 [1] See below 247 ff.

28-29 [1] For details about *karaṇa* see 30 ff below.

29-30 [1] *karaṇa*—minor dance figure. See Ag. (I 93)

30-34. The combined [movement of] hands and feet in dance is called the Karaṇa.] Two Karaṇas will make one Mātṛkā, and two, three, or four Mātṛkās will make up one Aṅgahāra. Three Karaṇas will make a Kalāpaka, four a Śaṇḍaka, and five a Saṃghātaka. Thus the Aṅgahāras consist of six, seven, eight or nine Karaṇas. I shall now speak of the hand and feet movements making up these (Karaṇas).

31-55. The Karaṇas are one hundred and eight in number and they are as follows: Talapuṣpapuṭa Vartita, Valitoru, Apaviddha, Samanakha, Līna, Svastikarecita, Maṇḍalasvastika, Nikuṭṭaka, Ardhanikuṭṭaka, Kaṭicchinna, Ardharecita, Vakṣaḥsvastika, Unmatta, Svastika, Pṛṣṭhasvastika, Diksvastika, Alāta, Kaṭīsama, Ākṣiptarecita, Vikṣiptākṣipta, Ardhasvastika, Añcita, Bhujaṅgatrāsita, Urdhvajānu, Nikuñcita, Matalli, Ardhamatalli, Recakanikuṭṭita (Recita-), Padāpaviddhaka, Valita, Ghūrṇita, Lalita, Daṇḍapakṣa, Bhujaṅgatrastarecita, Nūpura, Vaiśākharecita, Bhramaraka, Catura, Bhujāṇgāñcitaka, Daṇḍakarecita, Vṛścikakuṭṭita, Kaṭībhrānta, Latāvṛścika, Chinna, Vṛścikarecita, Vṛścika, Vyaṃsita, Pārśvanikuṭṭana(-kuṭṭaka), Latāṭatilaka, Krāntaka, Kuñcita, Cakramaṇḍala, Uromaṇḍala, Ākṣipta, Talavilāsita, Argala, Vikṣipta, Āvṛtta (Āvarta), Dolapāda, Nivṛtta, Vinivṛtta, Parśvakrānta, Niśumbhita, Vidyudbhrānta, Ātikrānta, Vivartitaka, Gajakrīḍita, Talasaṃsphoṭita, Garuḍaplutaka, Gaṇḍasūcī, Parivṛtta, l ārśvajānu, Gṛdhrāvalīnaka, Saṃnata (Sannata) Sūcī, Ardhasūci, Sūcīviddha, Apakrānta, Mayūralalita, Sarpita, Daṇḍapāda, Hariṇapluta, Preṅkholita, Nitamba, Skhalita, Karihasta, Prasarpita-pitaka, Siṃhāvikrīḍita, Siṃhākarṣita, Udvṛtta, Upasṛta, Talasṃghaṭṭita, Janita, Avahitthaka, Niveśa, Elakākrīḍita, Urūdvṛtta, Madaskhalita, Viṣṇukrānta, Saṃbhrānta, Viṣkambha, Udghaṭṭita (Udghaṭṭa),

Vṛṣabhakrīḍita, Lolitaka(Lolita), Nāgāpasarpita, Śakaṭāsya, Gaṅgāvataraṇa.

56. [These Karaṇas will be used] in dance, fight, personal combat, walking as well as movements in general. Foot movements which have been prescribed for the exercise of Sthānas[1] and Cāris,[2] will apply also to these Karaṇas.[3]

57. And application of the Nṛtta-hastas[1] which have been prescribed for dance, is generally implied in the Karaṇas.

58. I shall treat the Cārīs suitable for [representing] fight at the time of discussing the foot movements. The master [of dramatic art] should apply them on any occasion according to his histrionic talents.

59. In the Karaṇa the left hand should generally be held on the chest, and the right hand is to follow the [right] foot.

60. Listen [now] about the movement of hands and feet in dance in relation to that of hip, sides, thigh as well as to chest, back and belly.

61. The Sthānas, the Cāris and the Nṛtta-hastas mentioned [before] are known as the Mātṛkās, the variations of which are called the Karaṇas.

Definition of Karaṇas

62. Talapuṣpapuṭa—Puṣpapuṭa hand held on the left side, the foot is Agratalasañcara, the side is Sannata (Nata).[1]

56, [1] See XI. 49 ff. [2] See XI. 2 ff.

[3] B. G. read one hemistich more before 56a. It does not occur in some mss. Ag. records this fact. Though these 108 *karaṇas* constitute general dance, which is sometimes interpolated in the acting to fill up its gaps, they (*karaṇas*) may be also used to embellish the movement of limbs in fights of any kind. See Ag. (I. pp. 96)

57 [1] For *nṛttahastas* see IX. 177 ff.

62 [1] For the sake of convenience, constituent parts of the *karaṇas* have

63. Vartita—Vyavṛtta(=Vyavartita) and Parivartita hands bent at the wrist, then these hands placed on thighs.

64. Valitoru—Śukatuṇḍa hands to make Vyavartita and Parivartita K., and thighs as Valita.

65. Apaviddha—the [right] hand with Śukatuṇḍa gesture to fall on the [right] thigh, the left hand held on the chest.

66. Samanakha—the two Samankha[1] feet touching each other, two hands hanging down, and the body in a natural pose.

67. Līna—the two Patāka hands held together in Añjali pose on the chest, the neck held high, and the shoulder bent.

68. Svastikarecita—two hands with Recita and Āviddha gesture held together in the form of a Svastika, then separated and held on the hip.

69. Maṇḍalasvastika—two hands moved to unite in the Svastika gesture with their palms turned upwards in a similar manner, and the body in the Maṇḍala Sthāna (posture).

70. Nikuṭṭaka—each of the hands to be moved up and down[1] alternately between the head and another arm, and the legs also moved in a similar manner.

71. Ardhanikuṭṭaka—hands with Alapallava[1] gesture bent towards shoulders, and legs moved up and down.

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been separately mentioned. This method has been followed by A. K. Coomaraswamy in MG.

66 [1] *samanakha* feet has nowhere else been mentioned in the NŚ.

70 [1] *nikuṭṭita=nikuṭṭana.* Ag. (I. p. 103) quoted the definition of *nikuṭṭana* from Kohala as follows: *unnamanaṃ vinamanaṃ syād aṅgasya nikuṭṭanam.*

71 [1] For *kuñcita* B.G. read *añcita.* But Ag. (I. p. 204) read *kuñcita* and means by this word the *alapallava* gesture.

72. Kaṭicchinna—the hip serially in the Chinna pose, two Pallava hands held alternately and repeatedly on the head.

73. Ardharecita—hand with Sūcimukha[1] gesture to move freely, feet to move alternately up and down, side in Sannata (*i. e.* Nata) pose.

74. Vakṣaḥsvastikā—two legs on each other in the form of a Svastika, the two Recita hands brought together in a similar manner on the chest which is bent (*nikuñcita*).

75. Unmatta—feet to be Añcita and hands to be Recita.

76. Svastika—hands and feet respectively held together in the Svastika form.

77. Pṛṣṭhasvastika—two arms after being thrown up and down coming together as a Svastika, two feet also to come together as a Svastika with Apakrānta and Ardhasūci Cārīs.

78. Diksvastika—turning sideways and towards the front in course of a single (lit. connected) movement, and forming Svastika with hands and feet.

79. Alāta—after making Alāta Cārī[1] taking down hand from [the level of] the shoulder,[2] then making Ūrdhvajānu Cārī.[3]

80. Kaṭisama—feet to be separated, after the Svastika Karaṇa, of the two hands one to be placed at the navel and the other at the hip, and the sides in the Udvāhita pose.

81. Ākṣiptarecita—the left hand on the heart, the right

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73 [1] By *apaviddha* Ag. (I. p. 105) means the *sūcīmukha* gesture.

79 [1] *caraṇa=cāri.*

[2] *vyaṃsayet=aṃsād viniṣkramaṇaṃ kuryāt* (Ag).

[3] *krama=cārī.*

80 [1] *udvāhita* side is nowhere else mentioned in the NŚ.

hand Recita and thrown up and sideways, and then the two hands to be Recita with Apaviddha (Āviddhaka) gestures.

82. Vikṣiptākṣiptaka—hands and feet first thrown up, then again thrown down.

83. Ardhasvastika—the two feet to make the Svastika, the right hand making the Karihasta gesture, and the left one lying on the chest.

84. Añcita—in the Ardhasvastika the Karihasta to be alternately in Vyavartita (Vyavṛttā) and Parivartita movement, and then bent upon the tip of the nose.

85. Bhujaṅgatrāsita—the Kuñcita feet to be thrown up, the thighs to have an oblique Nivartana (Nivṛtta) movement, the hip and the thigh also to have the same movement.

86. Ūrdhvajānu—a Kuñcita foot to be thrown up, and the knee to be held up (lit. stretched) on a level with the chest, and the two hands to be in harmony with the dance.

87. Nikuñcita—feet to be moved as in the Vṛścika K., two hands to be bent at the sides, the right hand to be held at the tip of the nose.

88. Matalli—making a whirling movement while throwing back the two feet (left and right), and moving hands in the Udveṣṭita and Apaviddha movement.

89. Ardhamatalli—feet to be drawn away from the position in the Skhalita K., left hand Recita, and afterwards to be put on the hip.

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87 NŚ. does not know any *caraṇa* or *cārī* of this name, while a K. of this name occurs, and one *karaṇa* is very often used to define another *karaṇa*; see texts for 84 above, 103 and 107 below. In all these cases some mss. read *karaṇa* instead of *caraṇa*.

89 [1] *skhalitāpasṛtān pādāu* feet drawn away from the position of the *skhalita K.*

90. Recitanikuṭṭita—the right hand to be Recita, left foot Udghaṭṭita (=Nikuṭṭita), and the left hand with Dolā gesture.

91. Pādāpaviddhaka—the Kaṭakāmukha hands with their back against the navel, and feet to be in Sucī and [then] the Apakrānta Cārī.

92. Valita—hands to be Apaviddha, feet to be in Sūcī Cārī Trika turned round [in the Bhramarī Cārī].

93. Ghūrṇita—the left hand in Valita and moved round, the right hand with Dolā gesture, and the two feet to be drawn away from each other from Svastika position.

94. Lalita—the left hand with Karihasta gesture, the right one to be again turned aside (*apavartita*), two feet to be moved up and down.[1]

95. Daṇḍapakṣa—observing Ūrdhvajānu Cārī, Latā hands to be placed on the knee.

96. Bhujaṅgatrastarecita—the feet to be in Bhujaṅgatrasta Cārī, the two hands to be Recita and moved to the left side.

97. Nūpura—the Trika to be gracefully turned round, [in the Bhramarī Cārī] the two hands to show respectively Latā and Recita gestures, and the Nūpurapāda Cārī with the feet.

98. Vaiśākharecita—hands and feet to be Recita, so the hip and the neck, and the entire body in Vaiśākha Sthāna (posture).

99. Bhramarka—Svastika feet in Āskipta Cārī, hands in Udveṣṭita movement, and Trika[1] turned round [in the Bhramarī Cārī].

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90 [1] According to *Ag. udghaṭṭita=nikuttitā* for which see above 70 note.

94 [1] See IX. 191.

99 [1] Trika used here and many times afterwards means the *trikāsthi*

100. Catura—the left hand with Añcita, (*i. e.* Alapallava)[1] gesture, the right hand with Catura gesture, the right feet in Kuṭṭita (*i. e.* Udghaṭṭita) pose.

101. Bhujaṅgāñcita—the feet in Bhujaṅgatrāsita Cārī, the right hand Recita, the left hand with Latā gesture.

102. Daṇḍakarecita—hands and feet to be freely thrown about on all sides like a staff (*daṇḍa*), and the same hands and feet to be Recita afterwards.

103. Vṛścikakuṭṭita—assuming the Vṛścika K. and the hands with Nikuṭṭita movement.[1]

104. Kaṭibhrānta—the Sūcī Cārī, the right hand with the Apaviddha (Āviddha) gesture and the hip to be moved round.

105. Latāvṛścika—a foot to be Añcita and turned backwards, and the left hand to be with Latā gesture its palm and fingers bent and turned upwards.

106. Chinna—the Alapadma hand to be held on the hip which in Chinna pose, the body in the Vaiśākha Sthāna (posture).

107. Vṛścikarecita—assuming the Vṛścika K., the two hands in the form of a Svastika gradually to be Recita and to show Viprakīrṇa gesture.

108. Vṛścika—the two hands bent and held over the shoulders, and a leg bent and turned towards the back.[1]

109. Vyaṃsita—assuming Ālīḍha Sthāna, the two hands to be Recita and held on the chest and afterwards moved up and down with Viprakīrṇa gesture.

(sacrum) the lowest point in the vertibral column where the two other bones of the legs meet.

100 [1] This is Ag's interpretation of Añcita.

[2] This is Ag's interpretation. 103 [1] See above 70 note.

108 [1] Ag. interprets the passage differently.

110. Pārśvanikuṭṭaka—Svastika hands to be held on one side, and the feet to be Nikuṭṭita.[1]

111. Lalāṭatilaka—after assuming the Vṛścika. K. a mark (*tilaka*) in the forehead to be made with a great toe.

112. Krāntaka—bending a Kuñcita leg behind the back, the Atikrāntā Cārī, then the two hands to be thrown down.

113. Kuñcita—a leg to be first Añcita and left hand to be held on the left side with its palm upwards.

114. Cakramaṇḍala—the inner Apaviddha (Aḍḍitā)[1] Cārī with the body bent and held down between the two arms hanging straight.

115. Uromaṇḍala—two feet drawn away from the Svastika position and used in Apaviddha (Aḍḍitā) Cārī and hands in Uromaṇḍala gesture.

116. Ākṣipta—hands and feet to be thrown about swiftly in this Karaṇa.

117. Talavilasita—foot with the toe and the sole turned upwards and held high on the side, and the palm of hands bent.

118. Argala—feet stretched backwards and kept two Tālas and a half apart, and hands moved in conformity with these.

119. Vikṣipta—hands and feet to be thrown backward or sideways in the same way.

120. Āvarta—the Kuñcita feet put forward and the two hands moved swiftly to befit the dance.

121. Dolāpāda—the Kuñcita feet thrown up, and two hands swinging from side to side in a manner befitting the dance.

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110 [1] See above 70 note.

114 [1] According to Ag. *apaviddha*=*aḍḍitā cārī* for which see XI. 22.

122. Nivṛtta—hands and feet first thrown out, and the Trika to be turned round and the two hands to be Recita.

123. Vinivṛtta—observing the Sūcī Cārī, the Trika to be turned round and hands to be Recita.

124. Pārśvakrānta—observing the Parśvakrānta Cārī, throwing out hands towards the front, and moving them in a manner befitting the dance.

125. Niśumbhita—a foot bent towards the back, the chest raised high, and the hand held at the centre of the forehead (*tilaka*).[1]

126. Vidyudbhrānta[1]—foot turned backwards and the two hands in the Maṇḍalāviddha[2] gesture stretched very close to the head.

127. Atikrānta—observing the Atikrānta Cārī, the two hands stretched forward in a manner befitting the dance.

128. Vivartitaka—hands and feet to be thrown out, the Trika to be turned round and hands to be Recita.

129. Gajākrīḍita—the left hand bent and brought near the [left] ear, and the right hand in Latā gesture and the feet Dolāpāda Cārī.

130. Talasaṃsphotita[1]—a foot to be swiftly lifted up and put forward, the two hands showing Talasaṃsphoṭita[2] gesture.

131. Garuḍaplutaka—the two feet to be stretched backwards and the two hands—right and left—to be respectively with Latā and Recita gestures, and the chest raised up.

132. Gaṇḍasūcī—the feet to be in Sūcī position, the side to be Unnata, one hand to be on the chest and the other to bend and touch the cheek.

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125 [1] Ag. interprets differently.

126 [1] Ag. interprets differently. [2] Nowhere defined in NŚ.

130 [1] Ag. interprets the passage, differently.

[2] Defined nowhere in NŚ.

133. Parivṛtta—the hands raised in Apaveṣṭita gesture, the feet in Sūcī position, the Trika is turned round (in the Bhramarī Cārī).

134. Pārśvajānu—one foot in Sama position and the opposite thigh raised, and one Muṣṭi hand on the chest.

135. Gṛdhrāvalīnaka—one foot stretched backwards and one knee slightly bent and the two arms outstretched.

136. Sannata—after jumping, the two feet are to be put forward in Svastika form and the two hands to show Sannata[1] (*i.e.* Dolā) gesture.

137. Sūcī—a Kuñcita foot to be raised and put forward on the ground, and the two hands to be in harmony with the performance.

138. Ardhasūcī—the Alapadma hand is held on the head, the right foot is in Sūcī [Cārī] position.

139. Sūcīviddha—one foot of Sūcī Cārī being put on the heel of another foot, the two hands to be respectively put on the waist and the chest.

140. Apakrānta—after making the Valita thigh, Apakrāntā Cārī is to be performed, the two hands to be moved in harmony with the performance.

141. Mayūralalita—after assuming the Vṛścika Cārī two hands to be Recita, and the Trika to be turned round [in the Bhramarī Cārī].

142. Sarpita—the two feet to be moved from the Añcita position and the head with Parivāhita gesture, and the two hands are Recita.

143. Daṇḍapāda—after the Nūpura Cārī, Daṇḍapāda Cārī should be observed and the Āviddha hand should be shown quickly.

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136 [1] According to Ag. Sannata=Dolāhasta.

144. Hariṇapluta—after observing the Atikrāntā Cārī one jumps and stops, and then one of the shanks are bent and thrown up.

145. Preṅkholitaka—after observing the Dolāpāda Cārī (=krama) one is to jump and let the Trika turn round in the Bhramarī Cārī and come at rest.

146. Nitamba—arms to be first thrown up and hands to have their fingers pointing upwards and the Baddhā Cārī to be observed.

147. Skhalita—after observing Dolāpādā Cārī, hands with Recita gesture to be turned round in harmony with this.

148. Krihasta—the left hand is to be placed on the chest, the palm of the other hand tō be made Prodveṣṭita-tala, the feet to be Añcita.

149. Prasarpitaka—one hand to be Recita and the other with Latā gesture, and feet to be Saṃsarpitatala (=Talasañcara).

150. Siṃhavikrīḍita—after observing the Alātā Cārī one is to move swiftly and hands to follow the feet.

151. Siṃhākarṣita—one foot to be stretched backwards and hands to be bent and turned round in the front and again to be bent.

152. Udvṛtta—hands, feet and the entire body to be moved violently (lit. thrown up) and then Udvṛttā Cārī to be observed.

153. Upasṛtaka—observing Ākṣiptā Cārī and hands in harmony with this Cārī.

154. Talasaṃghaṭṭita—observe the Dolāpādā Cārī two palms will clash with each other and the left hand to be Recita.

155. Janita—one hand to be on the chest, the other hanging loosely and observing Talāgrasaṃsthitā (Janitā) Cārī.

156. Avahitthaka—after observing Janitā K. raising hands with fingers spread out and then letting them fall slowly.

157. Niveśa—the two hands will be on the chest which should be Nirbhugna and the dancer should assume Maṇḍala Sthāna (posture).

158. Elakākrīḍita—jumping with Talasañcara[1] feet and coming to the ground with the body bent and turned.

159. Ūrūdvṛtta—a hand made Āvṛtta (Vyavartita) and then bent and placed on the thigh, shanks made Añcita[1] and Udvṛtta.

160. Madaskhalitaka—two hands hanging down, the head assuming the Parivāhita gesture, the right and the left feet to be turned round in Āviddhā Cārī.

161. Viṣṇukrānta—a foot stretched forward and bent as if on the point of walking, and hands to be Recita.

162. Sambhrānta—a hand with Āvartita (Vyavartita) movement placed on the thigh which is made Āviddha.[1]

163. Viṣkambha—a hand to be Apaviddha,[1] Sūcī Cārī, foot to be made Nikuṭṭita and the left hand on the chest.

164. Udghaṭṭa—feet to be in Udghaṭṭita[1] movements and hands in Talasaṃghaṭṭita movement[2] are to be placed on two sides.

165. Vṛṣabhakrīḍita—after observing the Alāta Cārī

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155 [1] According to Ag. Talāgrasaṃsthita pāda means Janitā cari.

158 [1] Same as *agratalasañcara*, see X. 46.

159 [1] Defined nowhere in NŚ.

162 [1] Defined nowhere in NŚ.

163 [1] Defined nowhere in NŚ.

164 [1] Defined nowhere in NŚ.

[2] Defined nowhere in NŚ.

two hands to be made Recita, and afterwards these should to be made Kuñcīta and Añcita.

166. Lolita—hands on the two sides to be Recita and Añcita, and the head Lolita and Vartita.

167. Nagāpasarpita—to draw back feet from Svastika position and the head to be Parivāhita and hand to be Recita.

168. Śakaṭāsya—beginning with body at rest, advancing with a Talasañcara[1] foot and making the chest Udvāhita.

169. Gaṅgāvataraṇa—foot with the toes and the sole turned upwards, hands showing Tripatāka with the fingers pointing downwards and the head being Sannata.[1]

The Aṅgahāras

170. I have spoken of one hundred and eight Karaṇas. I shall now describe the different Aṅgahāras.[1]

171-173. Sthirahasta—stretching two arms and throwing them up, taking up Samapāda Sthāna, the left hand stretched upwards from the level of the shoulder, taking up afterwards the Pratyālīḍha Sthāna, then observing, successively the Nikuṭṭita, Ūrūdvṛtta, Ākṣipta, Svastika, Nitamba, Karihasta and Kaṭicchinna, Karaṇas.

174-176. Paryastaka—observing Talapuṣpapuṭa, Apaviddha, and Vartita Karaṇas, then taking up Pratyālīḍha Sthāna, then assuming Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta, Kaṭicchinna, Karaṇas,

176-178. Sūcīviddha—after showing Alapallava (Alapadma) and Sūcī (-mukha) gestures assuming one after

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168 [1] See above 158 note.

169 [1] The term defined nowhere in NŚ.

170 [1]Aṅgahāra defined nowhere in NŚ.

171-173 [1] Definition of the *aṅgahāras* have been translated like the *karaṇas*; above see. 62 note. *Aṅghāras* are mostly combinations of the *karaṇas*.

another Vikṣipta. Āvartita, Nikuṭṭaka, Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta, and Kaṭicchinna Karaṇas.

178-180. Apaviddha—Apaviddha and Sūcīviddha Karaṇas, then observing Udveṣṭita K. with hands and turning the Trika, showing with hands Uromaṇḍalaka gestures and assuming Kaṭicchinna Karaṇa.

180-182. Ākṣiptaka—assuming successively Nūpura, Vikṣipta, Alātaka, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

182-184. Udghaṭṭita[1]—moving Udveṣtita and Apaviddha (Aviddha) hands and the two feet to be Nikuṭṭita, and again changing them to Uromaṇḍala gesture and then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

184-187. Viṣkambha—hands by turns made Udveṣṭita, feet are successively made Nikuṭtita and bent, then assuming Ūrudvṛtta K. hands to be made Caturasra[1] and feet Nikuṭṭaka, assuming then Bhujaṅgatrāsita K. hands to be made Udveṣṭita, assuming Chinna and Bhramaraka Karaṇas while Trika is to be moved, then Karihasta and Kaṭicchinna Karaṇas to be assumed.

187-190. Aparājita—assuming Daṇḍapāda K., hands having Vikṣipta and Ākṣpita[1] movement, then assuming Vyaṃsita K. the left hand moving along with the left foot, then hands being Caturasra and feet having Nikuṭṭaka movement, assuming Bhujaṅgatrāsita K. and hands having Udveṣṭita movement, then assuming successively the two Nikuṭṭakas (i. e. nikuṭṭa and ardhanikuṭṭa) Ākṣipta, Uromaṇḍala, Karihasta and Kaṭicchinna Karaṇas.

190-192. Viṣkambhāpasṛta—assuming Kuṭṭita and

182-184 [1] In the definition of *aṅgahāras* this term has been equated with *nṛtta* or dance.

184-187 [1] Defined nowhere in NŚ. 187-190 [1] Defined nowhere in NŚ.

Bhujaṅgatrāsita Karaṇas, Recita hand to show the Patāka gesture, then to be assumed successively Ākṣiptaka, Uromaṇḍala, Latā, Kaṭiccheda Karaṇas.

192-195. Mattākrīḍa—assuming Nūpara K. by turning Trika, then assuming Bhujaṅgatrāsita K. assuming next Recita K. with the right foot, and then assuming successively Ākṣiptaka, Chinna, Bāhyabhramaraka, Uromaṇḍala, Nitamba, Karihasta, Kaṭiccheda Karaṇas.

196-197. Svastikarecita[1]—hands and feet are Recita, then assume Vṛścika K. and again repeat this movement of the hand and feet, and then Nikuṭṭaka K. and the Latā gesture alternately with the right and the left hand, and then Kaṭicchinna K.

197-200. Pārśvasvastika—assuming (Dik-) svastika from one side and then the Ardhanikuṭṭaka, all these to be repeated on the side, then the Āvṛtta (Vyāvartita) hand to be placed on the thigh, then to assume successively Ūrūdvṛtta, Ākṣipta, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

200-202. Vṛścikāpasṛta—assuming Vṛścika K. holding the Latā band to be held on the nose, after moving the same hand in Udveṣṭita movement, then assuming successively Nitamba, Karihasta and Kaṭicchinna Karaṇas.

202-204. Bhramara—assuming successively Nūpurapāda, Ākṣipṭaka, Kaṭicchinna, Sūcīviddha, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

204-206. Mattaskhalitaka—assuming Matalli K. and moving round the right hand and bending and placing it near the [right] cheek, then assuming [successively] Apaviddha, Talasaṃsphoṭita, Karihasta and Kaṭicchinna Karaṇas.

196-197 [1] In the translation of this K. Ag. has been followed.

197-200 [1] In the translation of this K. I have followed Ag.

206-208. Madavilasita—moving with Dolā hands and Svastikāpasṛta feet, making hands Añcita as well as Valita and then assuming successively Talasaṃghaṭṭita, Nikuṭṭaka, Ūrūdvṛtta, Karihasta and Kaṭicchinna Karaṇas.

208-210. Gatimaṇḍala—after assuming Maṇḍala Sthānaka and making the hands Recita and the feet Udghaṭṭita assuming successively Matalli, Ākṣipta, Uromaṇḍala and Katiccheda Karaṇas.

210-212. Paricchinna—after the Samapāda Sthān[1] assuming Paricchinna (*i. e.* Chinna) K. then with Āviddha foot assuming Bāhya Bhramara ka[1] and with the left foot assuming Sūcī K. and then observing [successively] Atikrānta, Bhujaṅgatrāsita, Karihasta and Kaṭicchinna Karaṇas.

212-216. Parivṛttakarecita—holding on the head hands in loose Svastika form and then after bending the body, the left hand to be made Recita, and raising the body, again the same hand to be made Recita, after this hands to show Latā gesture and assuming successively Vṛścika, Recita, Karihasta, Bhujaṅgatrāsita, Ākṣiptaka Karaṇas, then have Svastika foot; all this to be repeated after turning back completely, then asssume [successively] Karihasta.

216-219. Vaiśākharecita—along with body the two hands to be made Recita and all this is to be repeated with the body bent, then observe Nūpurpāda Cārī and Bhujaṅgatrāsita, Recita, Maṇḍalasvastika, afterwards bending shoulder Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karihasta and Kaṭicchinna Karaṇas are to be assumed.

219-221. Parāvṛtta—assuming Janita K. and putting forwards a foot, then assuming Alātaka K. and turning the

210-212 [1] According to Ag (I. p. 152) *bāhya bhramaraka* seems to mean a *cārī* of that name. But it seems that by this *bhramaraka*, the movement known as *bhramarī* has been meant. See M. Ghosh AD. 289ff. also A. K. Coomaraswamy. MG. p. 74.

Trika, [in the Bhramrī Cāri] afterwards the left hand bent and on the cheek, then assuming Kaṭicchinna Karāṇa.

221-223. Alātaka—assuming Svastika, Vyaṃsita [in it hands being Recita], Alātaka, Ūrdhvajānu, Nikuñcita, Ardhasūcī, Vikṣipta, Udvṛtta, Ākṣipta, Karihasta and Kaṭicchinna Karaṇas one after another.

223-225. Pārśvaccheda—holding Nikuṭṭita hands on the chest assuming Ūrdhvajānu, Ākṣipta, Svastika Karaṇas, Trika to be turned round, then Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas to be assumed.

226-227. Vidyudbhrānta—assuming Sūcī K. using the the left foot first, and Vidyudbhrānta K. using the right foot first, then Sūcī K. with the right foot moved first, and Vidyudbhrānta with the left foot moved first, afterwards assuming Chinna K., and turning round the Trika, then Latā and Kaṭicchinna Karaṇas.

227-229. Udvṛttaka—assuming Nūpurapāda Cārī hanging the right and the left hands by the side, and with them assuming Vikṣipta K., with these hands assuming [again] Sūcī K., and turning round the Trika [in Bhramari Cāri] and then assuming Latā and Kaṭicchinna Karaṇas.

229-231. Āliḍha—assuming Vyaṃsita K., striking the hands on the shoulder, and then Nūpura K , with the left foot [moving first], afterwards Alāta and Ākṣiptaka Karaṇas with the right foot [moving first] and then making Uromaṇḍala gestures with hands and assuming Karihasta and Kaṭicchinna Karaṇas.

231-233. Recita—showing Recita hand, bending it on one side and making the [same] Recita movement and then repeating this movement after bending the entire body, assuming successively Nūpurapādā, Bhujaṅgatrāsita, Recita, Uromaṇḍala and Kaṭicchinna Karaṇas.

234-235. Ācchurita—assuming Nūpura Cārī, turning the Trika round, assuming Vyaṃsita K. and again turning round the Trika, then assuming successively Alātaka K. from the left [side] and Sūcī, Karihasta and Kaṭicchinna Karaṇas.

236-238. Ākṣiptarecita—Svastika feet to be in Recita and so the Svastika hands, then with the same (*i. e.* Recita) movement they should be separated, and with the same Recita movement they are to be thrown up, then assuming successively Udvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

239-241. Saṃbhrānta—assuming Vikṣipta K. throwing out the left hand with Sūcī gesture, the right hand placed on the chest, Trika to be turned [in the Bhramarī Cārī] then assuming successively Nūpura, Ākṣipta, Ardhasvastika, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

242-243. Apasarpita—observing Apakrāntā Cārī and assuming Vyaṃsita K. with the hands moving in Udveṣṭita manner, then assuming successively Ardhasūcī, Vikṣipta, Kaṭicchinna, Udvṛtta Ākṣiptaka, Karihasta and [again] Kaṭicchinna Karaṇas.

244-245. Ardhanikuṭṭaka—observing swiftly Nūpurapādikā Cārī, hands to move in harmony with the feet and Trika to turn round [in the Bhramarī Cārī], then hands and feet to make Nikuṭṭita movement, afterwards assuming Uromaṇḍala, Karihasta, Kaṭicchinna and Ardhanikuṭṭaka Karaṇas.

The Recakas

246. I have spoken of these thirtytwo Aṅgahāras ; I shall now describe the four Recakas[1] ; please listen about them :]

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246 [1] For the relation between Recakas and the Aṅgahāras and the use of the Recakas see Ag.

247. Among the Recakas the first is that of the foot, the second is that of the waist, the third is that of the hand and the fourth is that of the neck.

248. The term Recita [relating to a limb] means moving it round separately (*i.e.* not in any Karaṇa or Cārī) or its drawing up or its movement of any kind separately.

249. Pāda-recaka—Going from side to side with wavering feet or with differently moving feet, is called their Recaka.

250. Kaṭi-recaka—Raising up the Trika and the turning of the waist as well as its drawing back, is called the Kaṭi-recaka.

251. Hasta-recaka—Raising up, throwing out, putting forward, turning round and drawing back of the hand is called its Recaka.

252. Grīvā-recaka—Raising up, lowering and bending the neck sideways, and other movements of it are called its Recaka.

253-254. Seeing Śaṃkara (Śiva) dance with Recakas and Aṅgahāras, Pārvatī too performed a Gentle Dance (lit. danced with delicate forms), and this dance was followed by the playing of musical instruments like Mṛdaṅga,[1] Bherī, Paṭaha, Jhañjhā, Ḍiṇḍima, Gomukha, Paṇava and Dardura.

255. [Besides on this occasion] Maheśvara (Śiva) danced in the evening after the break-up (lit. destruction) of Dakṣa's sacrifice[1] with different Aṅgahāras and in conformity with proper time beat (*tāla*) and tempo (*laya*).

253-254 [1] *mṛdaṅga, bherī, paṭaha, diṇḍima, dardura* and *paṇava* are drums of different sizes and shapes, and made of different materials such as clay, wood etc. For *bherī, paṇava* and *gomukha* (possibly a horn) have see the Bhagavadgītā, ch. I. 13. *Jhañjhā* means large cymbols.

255 [1] The story of the break-up of Dakṣa's sacrifice occurs in two different forms in the Bhāgavata and the Varāha P. See JK. under Dakṣa.

256. Gaṇas like Nandī and Bhadramukha seeing then [in course of this performance of Śiva], Piṇḍībandha[1] [of different dance forms] gave names to them [and imitated these] well.

257-263. Names of Piṇḍīs specially attached to different gods and [goddesses are as follows]: Śiva—Vṛṣa, Nandī—Paṭṭisī, Caṇḍikā (Kālī)—Siṃhavāhinī, Viṣṇu—Tārkṣya, Svayambhu—(Brahmā)—Padma (lotus), Śakra (Indra)—Airāvatī, Manmatha—Jhaṣā, Kumāra (Kārtikeya)—Śikhī (peacock), Śrī (Lākṣmī)—Ūlu (owl), Jāhṇavī (Gaṅgā)—Dhārā, Yama—Pāśa, Varuṇa—Nadī, Dhanada (Kuvera)—Yākṣī, Bala (-rāma)—Hala (plough), Bhogins (serpents)—Sarpa, Ganeśvaras (the lords of Gaṇas)[1]—Dakṣayajñavimardinī, The [Piṇḍī] of Śiva, the killer of Andhaka[2], will be Raudrī in the form of his trident. The Piṇḍīs of the remaining gods and goddesses will be similarly named after (lit. marked with) their own banners.

263-264. After inventing the Recakas, Aṅgahāras and Piṇḍis, Śiva communicated them to the sage Taṇḍu[1] who in his turn made out of them dance together with songs and instrumental music; and hence this dance is known as Tāṇḍava (*i.e.* of Taṇḍu's creation).

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256 [1] *Piṇḍībandha*—Ag. (I. 170-171) explains the word. But it is defficult to make any definite idea about the *piṇḍībandha* or *piṇḍī* from his explanation. But a later work on dramaturgy discusses this word (Bh P. p. 264).

From this, the meaning of the word seems to be a term relating to group-dance. For more about *piṇḍībandha* see 257-262, 284-285, 291-294 below.

257-262 [1] Gāṇeśvarī means relating to Gaṇeśvaras or lords of hosts; see above III. 31, 58 and III, 1-8 note 7.

[2] The story of Śiva's killing the Asura Andhaka occurs in Rām, Harivaṃśa and several Purāṇas. See JK. *sub voce*.

263-264 [1] Taṇḍu's name does not seem to occur in any extant Purāṇa. It is just possible that the name of this *muni* has been derived from *tāṇḍava*, a non-Aryan word which originally may have meant dance.

Sages speak.

265. Use of Gestures etc. (*abhinaya*) having been devised by the experts, for drawing out the sense [of songs and speeches in a play], what led to the making of dance (*nṛtta*), and what is its nature ?

266. Why is dance made in connexion with the Āsārita songs ? It does neither relate to its meaning nor reflect its spirit.

267. [In answer to these questions] it is said that the dance is occasioned by no specific need ; it has come into use simply because it creates beauty.

268. As dance is naturally loved by almost all people, it is eulogised as being auspicious.

269. It is eulogised also as being the source of amusement on occasions of marriage, child-birth, reception of a son-in-law, general festivity and attainment of prosperity.

270. Hence the host of Bhūtas have ever praised the Pratikṣepas[1] which are used in songs and in regulating the division of dances.

271. Śiva (lit. god) too was pleased to say to Taṇḍu, "Perform this dance in connexion with the singing of songs.

272. The Class Dance (*tāṇḍava*)[1] is mostly to

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270 [1] *pratikṣepa*—Ag. (I. p. 182) defines thie term and points out that the NS. does not mention this.

272 [1] *Tāṇḍava* has been translated by some as 'wild dance' (Haas, Daśarūpa, p. 5), but the adjective seems to be misleading. From the present chapter of the NŚ, it appears that the word meant 'class dance' which has been codified. It is to be distinguished from the folk-dance mentioued in later works. *Tāṇḍava* was no exclusively male dance. For the illustrations of the *karaṇas* taken out of old *bas reliefs* and printed in the Baroda ed. of the NŚ. show that these were performed by women as well. These *karaṇas* were evidently elements of *tāṇḍava*; *lāsya* performed by women was only a gentler form of the *tāṇḍava*.

accompany the adoration of gods, but its gentler form (*sukumāra-prayoga*) relates to the Erotic Sentiment.

Vardhamānaka

273. Now while coming to discuss the Vardhamānaka I shall describe rules regarding the performance of the Class Dance as it was performed by Taṇḍu.

274. As in its performance Kalā and tempo (*laya*) attain *vṛddhi* (increment) due to the increment of Akṣaras it is called the Vardhamānaka.

Āsārita

275. After setting down the musical instruments (*kutapa*) the producers [of plays] should get the Āsārita performed.

276. Then after the Upohana has been performed to the accompaniment of drums and stringed instruments, a female dancer should enter [the stage] with the playing of stringed instruments and drums.

277. This playing of the [instrumental] music should be in pure Karaṇa and Jāti. And then a Cārī should be performed with steps in accompaniment of music.

278. On entering the stage with flowers in her hands the female dancer should be in the Vaiśākha Sthāna (posture) and perform all the four Recakas (*i. e.* those of feet, hand, waist and neck).

279. Then she should go round the stage scattering flowers from her hands to gods, and after bowing to them, she should make use of different gestures.

280. Instrumental music should not be played when there is any song to be delineated by gestures, but at the performance of Aṅgahāras drums must be employed.

281. The playing of drums (lit. instrumental music) during the Class Dance should be Sama, Rakta, Vibhakta and distinctly heard on account of clear strokes and should be properly following different aspects of the dance.

282. After following the song [with her dance] the dancer should make her exit and others [like her] will enter [the stage] in the same manner.

283. These other women will in due order form Piṇḍīs[1] and till all these are formed they will perform the Paryastaka.

284. After forming [Piṇḍīs] these women will make their exit, and during the formation of the Piṇḍīs an instrumental music which has various Oghas and Karaṇas should be played, and it should be similar to the music at the time of the Paryastaka.

285-287. Then this Upohana should be again performed as before, and the Āsārita too; a song also should be sung and a female dancer should enter the stage in the manner described before, and she should delineate [the meaning of the song in the second Āsārita by suitable gesture] and translate the subject-matter (*vastu*)[1] into a dance.

288. After finishing the Āsārita the female dancer should make her exit, and then another female dancer should enter the stage and make a similiar performance.

289. Thus at every step the rules of Āsārita should be followed by singers as well as players of the instrumental music.

290. [During all these performances] the first foot[1] of

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283 [1] See above 282 note 2.

285-287 [1] For *vastu* (*padavastu*) see Mālavi. II. 0, 5, 8, 13, 14.

290 [1] *Vastu* here means *padavastu*. See above 285-287 note.

the song should be sung once, the second twice, the third thrice, and the fourth four times.[2]

291. The Piṇḍīs have four varieties: Piṇḍī [proper] Śṛṅkhalikā, Latābandha, and Bhedyaka.[1]

292. The name Piṇḍi or Piṇḍībandha is due to its being a Piṇḍī (lump), a cluster (*gulma*)[1] is called Śṛṅkhalikā,[2] and that which is held together [as it were] by a net, is Latābandha,[3] and Bhedyaka[4] is to be the [separate] dance of individuals.

293. The Piṇḍībandha is to be applied in the first (lit. shortest Āsārita), Śṛṅkhalā at the Layāntara, the Latābandha in the middle one, and the Bhedyaka in the longest (*i.e.* Āsārita).

294. Origin [of Piṇḍīs] is twofold: Yantra and Bhadrāsana.[1] These should be learnt and properly applied by the producers [of plays].

Chandaka

295. In the Vardhamāna the producer should thus use [dances]. I shall speak again about the rules regarding the performance of Çhandaka songs.

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[2] These *āsāritas* were distinguisbed by the *kalās* of time they required. According to Ag. (I. 185) the shortest *āsārita* takes up seventeen *kalās*, the medium *āsārita* thirty-three *kalās* and the longest *āsarita* sixty-five *kalās*.

291 [1] See notes 256 above from a passage in the Bh P. (p. 246). It is quite clear that the *piṇḍībandha* relates to the grouping of dancers. Of these the *gulma* is a general collective dance, the *śṛṅkhalā* is the dance in which partners hold one another's hands, the *latā* is the dance of two putting their arms around each other. and the *bhedyaka* is the dance of each one separately away from the group.

292 [1] See above 291 note.

[2] BhP. does not identify the *gulma* and the *śṛṅkhalikā*.

[3] See above 291 note. [4] See above 291 note.

293 [1] Distinguishing features of the three *āsāritas* have been given in note to 290 above,

294 [1] This passage is not clear. Ag's explanation (I. p. 193) of the *yantra* and the *bhadrāsana* is not convincing.

296-297. I shall now speak of the dance and the instrumental music that should accompany songs consisting of the Vastu[1] as well as of their (Aṅgas). During the performance of this song and music, a female dancer should enter the stage; at that time all the drums are to be sounded and all the stringed instruments are to be played with Kṣepa and Pratikṣepa.[2]

298. First of all, the entire words of the song should be represented by gestures, and next the same should be shown by a dance.

299. Directions given above regarding the dance, use of gestures and the instrumental music will apply equally to the subject matter of the songs in the Āsāṛita.

300. This is the rule with regard to songs consisting of the Vastu. Now listen to description of songs made by Aṅgas.

301. Rules regarding the dance, use of gestures and the instrumental music which apply to words [of songs] are equally applicable in case of Chandakas which are composed of their Aṅgas(limbs).

302. During the Mukha and the Upohana the instrumental music should be played with heavy and light Akṣaras (strokes) by keeping them distinct (lit. separate).

303. When in course of a song some of its parts are repeated, the parts uttered first should be delineated by gestures and the rest are to be translated into dance.

304-305. When in course of a song some of its parts are repeated, it should be followed by the instrumental music which observes the rule of three Pāṇis and three kinds of

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296-297 [1] See above 285-287 note 1.

[2] For *pratikṣepa* see above 270 note 2.

tempo. On an occasion like this the instrumental music should follow the [proper] tempo.

305-308. The Tattva, the Anugata and the Ogha relate to the Karaṇa. Among these, the Tattva is to be applied in slow tempo, the Anugata in medium tempo and the Ogha in quick tempo. This is the rule regarding the instrumental music. [Different] parts of the song in case of a Chandaka are to be repeated. This is always the rule in [combining] the dance, gestures and the song. In case of songs composed in metre (*nibaddha*) commencement (*graha* of the playing of drums) should take place at their end, but in the repetition of the parts [of a large song] such commencement should take place from the beginning.

Gentle Dance

309. This should be the procedure in performing the Āsārita songs. Now consider the Gentle Dance relates to the adoration of gods.

310. The Gentle Dance with the Erotic Sentiment [relates to] a dialogue between a man and a woman when they are in love.

Occasions suited to dance

311. Now listen, O Brahmins, about occasions in plays when dance should be introduced in course of songs.

312. Experts should apply dance when the principal words of a song [in a play] as well as its [ornamental adjunct known as] Varṇa[1] comes to a close or when any character attains good fortune [in a play].

313. And dance should take place on an occasion in a play when something connected with love occurs between a married couple, for it (the dance) will be a source of joy.

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312 [1] See XXIX. 17-30.

314. Dance related to the meaning of the song should also take place in any scene of a play when the lover is near and a [suitable] season or the like is visible.

Occasions when dances are prohibited

315. But dance should not be applied to the part of a young woman who is enraged (*khaṇḍitā*),[1] deceived (*vipralabdhā*);[2] or separated [from her lover] by a quarrel (*kalahāntaritā*).[3]

316. Dance should not be applied also at a time when a dialogue is going on with a female friend or when the beloved one is not near at hand, or has gone abroad.

317. And besides this when one realises the appearance of one of the seasons or the like from the words of a Messenger, and feels eagerness or anxiety on account of this, no dance should be applied.

318. But if during the performance of any part of the play, the heroine is gradually pacified, dance is to be applied till its end.

319. If any part of a play relates to the adoration of Śiva (lit. the deity) one should perform there a dance with energetic Aṅgahāras which he himself Maheśvara (Śiva) created.

320. And any love-song mentioning relations between men and women should be followed by a dance with delicate Aṅgahāras which Pārvati (lit. the goddess) created.

Playing of drums

321. I shall now speak of the rules about the playing of drums which should follow four-footed Narkuṭaka,[1] Khañjaka[2] and Parigītaka.

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315 [1] See XXIV. 216. [2] *ibid.* 217. [3] *ibid.* 215.

321 [1] See XXXI. 466 XXXII. 321 ff. [2] See XXXI. 466; XXXII. 466.

322. Playing of drums should begin with the Sannipāta Graha at a time when a foot of the Dhruvā of the Khañja or the Narkuṭa class has been sung.

323. In course of a Dhruvā which consists of even number of feet with equal number of syllables, the drum should be played with the Graha by the fore finger after its [first] foot has been sung.

324. [After performing the Dhruvā song with the playing of drums as directed above] this song should be repeated with proper gestures [to delineate it], and it should be again sung, and at the end of its last foot drum should be played.

When drums are not to be played

325. Drums should not be played at a time when the principal song or its Varṇas have been finished or it is beginning afresh.

326. During the Antara-mārga which may be made by Trantris or Karaṇas, the Class Dance should be followed by drums as well as the Sūcī Cārī.

327. One who will perform well this dance created by Maheśvara (Śiva) will go [at his death] free from all sins to the abode of this deity.

328. These are the rules regarding the Class Dance arising out of its application. Tell me what more I am to speak now about the rules of the Nāṭyaveda.

Here ends Chapter IV of Bharata's Nāṭyaśāstra, which treats of the Characteristics of the Class Dance.

Chapter Five

PRELIMINARIES OF A PLAY

The Sages question.

1-4. On hearing the words of Bharata who continued the topic of drama, the sages were pleased in mind and said, "We have heard from you about the origin of drama[1] and the Jarjara[2] as well as [the means of] stopping obstacles,[3] and the worship of gods.[4] Having grasped the meaning we would like to know in detail (lit. exhaustively), O the very splendid one, about the Preliminaries with all their characteristics; it behoves you, O Brahmin, to explain [everything] for our understanding [the same properly]."

Bharata answers.

5-6. Hearing these words of the sages, Bharata spoke thus about the rules of the Preliminaries: "O the blessed ones, listen to me. I am speaking about the Preliminaries as well as of the Pādabhāga,[1] the Kalās[2] and the Walking-round[3] [which relate to them].

Preliminaries defined

7. As it is first performed at the beginning (*pūrvam*) in the stage (*raṅga*) it is called the (*pūrvaraṅga*)[1]

Parts of the Preliminaries

8-11. Its different parts are to be performed in due order with the playing of drums and stringed instruments

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1-4 [1] See I. 13-18. [2] See I. 69-73. [3] See I. 54-68. [4] See III.

5-6 [1] *pādabhāga*—See XXXI. 247. This is a term relating to *tāla*.

[2] *kalā*—unit of the time measure in music. See XXXI. 1-4 See Ag. (I. 211).

[3] *parivarta*. On this see below 23-24, 65-89.

7 [1] BhP. defines *pūrvaraṅga* as follows: कलापाताः पादभागाः परिवर्ताश्च सूरिभिः । पूर्वं क्रियते यद्रङ्गे पूर्वरङ्गो भवेदतः (SR. p. 742). The definition in the comm. of DR. (III. 2) is corrupt.

as well as with Recitatives (*pāṭhya*). Pratyāhāra,[1] Avataraṇa[2], Ārambha[3], Āśrāvaṇā[4], Vaktrapāṇi[5], Parighaṭṭanā[6], Saṃghoṭanā[7], Mārgāsārita[8], and Āsārita[9] of the long, the medium and the short types, are the songs outside the performace of a play to be sung by persons behind the curtain[10] to the accompaniment of drums and stringed instruments.

12-15. Then after removing the curtain[1], dances and recitals[2] are to be performed with the playing of all musical instruments, and some song of the Madraka[3] class is to be sung, or one of the Vardhamānaka[4] class along with the Class Dance [suitable to it] should be applied. Then should take place [one after another] during the Preliminaries the following:—Utthāpana[5], Walking round[6], Benediction[7], Suṣkāpakṛṣṭā[8], Raṅgadvāra[9], Cārī[10], Mahācārī[11], Three Men's Talk[12] and Laudation[13].

16. I shall now explain in due order the characteristics of all these which are to be included in the ceremony of the Preliminaries.

8-11

[1] See below 17. [2] See below 18. [3] See below 18.
[4] See below 18. [5] See below 19. [6] See below 19.
[7] See below 20. [8] See below 20. [9] See below 21.
[10] From this statement it appears that the first nine items of the preliminaries were performed behind the curtains on two doors of the tiring room.

12-15 [1] See 8-11 note 10 above.
[2] Recitals of the Benediction (*nāndī*) and the Laudation (*prarocanā*) etc.
[3] *madraka*—a class of songs.
[4] *vardhamānaka*—a class of songs with dance. See XXXI 76-101; XXXII. 259 ff. 224ff.
[5] See below 22-23. [6] See below 23-24, 65-89.
[7] See below 24-25, 107-113. [8] See below 25-26, 113-116.
[9] See below 26-27. [10] See below 27-28, 119-120.
[11] See below 27-28, 127-130. [12] See below 28-29, 137-141.
[13] See below 29-30, 141-142.

16 [1] It appears that these items of the Prelimineries to be performed

Pratyāhāra

17. Arranging of the musical instruments (*kutapa*) is called the Pratyahāra[1].

Avataraṇa

The seating of singers is called the Avataraṇa (lit. coming down)[2].

Ārambha

18. The commencement of vocal exercise for singing (*parigīta*) is called the Ārambha (lit. beginning).[1]

Āśrāvaṇā

Adjusting the musical instruments for playing them in due manner is called the Āśrāvaṇā.[2]

Vaktrapāṇi

19. Rehearsing (lit. dividing) the different styles (*vṛtti*) of playing musical instruments is called the Vaktrāpāṇi.[1]

Parighaṭṭanā

The strings of instruments are adjusted duly during the Parighaṭṭanā.[2]

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behind the curtains of the tiring room have been made needlessly elaborate. But it is not so. In ancient times people due to different conditions of their life, were not so much punctual in coming to the theatrical show. They did not come to it all at once and at any fixed time. Quite a long time passed before they all assembled. Hence from behind the curtain the Director offered to the early-comers whatever they could, while preparing for the actual performance. Ag. (I. p. 215) says that nine items of the Preliminaries were meant for a [common] women, children and fools. The same practice about the Preliminaries may be observed even now in case of the Yātrās or the open air theatrical performances in Bengal.

18 [1] *ārambha*—See XXIX. 131 ff.

[2] *āśrāvaṇā*—For details about the performance of this see XXIX, 135ff.

19 [1] *vaktrapāṇī*—For details about the performance for this see XXIX. 157 ff.

[2] *parighaṭṭanā*—For the performance of this see XXIX. 148-150.

Saṃghoṭanā

20. The Saṃghoṭana[1] is meant for rehearsing the use of different hand-poses [for indicating the time-beat.]

Mārgāsārita

The playing together [in harmony with one another] of drums and stringed instruments is called the Mārgāsārita.[2]

Āsārita

21. The Āsārita is meant for practising the division of kalās (*kalābhāga*).[1]

Application of songs

And the Application of songs (*gītavidhi*)[2] is for singing the glory of gods.

Utthāpana

22-23. I shall now speak about the Utthāpana (lit. raising) ceremony which is so styled because from this, the reciters of the Benediction start (lit. raise) first of all in the stage the performance [of the play]. Hence the Utthāpana is considered by some to be the beginning [of the performance].

Walking-round

23-24. The Walking-round (*parivartana*)[1] is so styled because in it, the guardian deities of different worlds are praised [by the Director] walking all over [the stage].

Benediction

24-25. The Benediction[1] is so called because it must always include [and invoke] the blessing of gods, Brahmins and kings.

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20 [1] *sāṃghoṭanā*—For the performance of this see XXIX. 143ff.
[2] *mārgāsārita*—For the performance of this see XXIX. 151 ff,
21 [1] *āsārita*—For the performance of this see XXXI. 62ff; 170ff.
[2] See XXX. 200 ff.
23-24 [1] *parivartana*=*parivarta* see below 65 ff,
24-25 [1] For its specimens see below 107 ff.

Śuṣkāvakṛṣṭā Dhruvā

25-26. When an Avakṛṣṭā Dhruvā is composed with meaningless sounds it is called Śuṣkāvakṛṣṭā.[1] It indicates verses for the Jarjara.[2]

Raṅgadvāra

26-27. The Raṅgadvāra is so called, because from this part commences the performance which includes Words and Gestures.

Cārī and Mahācārī

27-28. The Cārī is so called because it consists of movements depicting the Erotic Sentiment, and in the Mahācārī occur movements delineating the Furious Sentiment.

Three Men's Talk

28-29. The conversation of the Director (*sūtradhāra*), the Assistant (*pāripārśvaka*) and the Jester[1] is called the Three Men's Talk (*trigata*).

Laudation

29-30. An appeal with a view to success which is made [by the Director] after suggesting the action (*kārya*) of the play in hand with [proper] reasoning and arguments is called the Laudation (*prarocanā*).

Origin of the Bahirgīta and its justification

30-31. I shall now describe in detail the Āśrāvaṇā which is included in the Bahirgīta and shall speak of its origin as well as its justification.

25-26 [1] See below 113-115.

[2] B, G. read between 25b and 26a two prose lines.

28-29 [1] The Jester's role is assumed by one of the Assistants. See below 70 where two Assistants enter along with the Director. For details of the Three Men's Talk see below 137-141.

29-30 [1] For details about the Laudation see below 141-142. See also Ag. for the meaning of *siddhenāmantraṇā*.

31-32. Now when songs in seven forms[1] and in Citra[2] and Dakṣiṇa[3] Mārgas together with the Upohana[4] and the Nirgīta[5] were started by musical experts like Nārada in praise of gods, all the gods and the Dānavas, in the assembly were made to hear the Nirgīta[6] performed with proper tempo and time-beat.[7]

Daityas and Rākṣasas provoked to jealousy

33-34. Now on hearing these happy songs praising the gods, the Daityas and the Rākṣasas were all provoked to jealousy.

34-36. Under these circumstances they pondered [over the matter] and said to one another: "We are glad to hear (lit. accept) this Nirgīta in accompaniment of the instrumental music; and the gods were pleased to hear the songs in seven forms[1] about their exploits. [But] we shall hear the Nirgīta only and shall always be pleased with it. Then these Daityas [and Rākṣasas] pleased with the Nirgīta urged for its repeated performance."

Gods approach Nārada to stop the Nirgīta.

37-38. This enraged the gods who said to Nārada, "These Dānavas and Rākṣasas are pleased with the Nirgīta only [and do not want anything else *i. e.* songs]. Hence we wish this performance [of the Nirgīta] to come to an end. What do you think of this?"

31-32 [1] See XXXI. 220ff; 365ff.
[2] See XXXI. 358 [3] See XXXI. 357. [4] See XXXI. 138ff.
[5] Another name for *bahirgīta*. See below 33-42.
[6] *nirgīta*—instrumental music.
[7] For different aspects of the tāla see XXVIII. 18-20, and XXXI.
34-36 [1] The seven forms—On this see Ag. (1. p. 224)

Nārada pacifies the gods.

38-41. Hearing these words of the gods Nārada replied, "Let the Nirgīta dependent on the music of stringed instruments be not stopped, and this (*nirgīta*) combined with the Upohana and accompanied by the music of stringed instruments will have seven forms. Enraptured (lit. bound down) by this Nirgīta the Daityas and the Rākṣasas will not be provoked, and they will not create any obstruction [of the performance].

41-42. This is called the Nirgīta to satisfy the vanity of the Daityas while in honour of the gods it is called the Bahirgīta.

42-44. This is to be played by experts in the Citravīṇā[1] with Dhātus[2] containing light and heavy strokes (*akṣara*) and Varṇas[3] and Alaṃkāras[4]. It is called the Nirgīta because in it there is sung a combination of sounds carrying no sense, and to satisfy the vanity of the gods it is called the Bahirgīta",

Gods are pleased with the Nirgīta (Bahirgīta).

44-45. The reason behind the Nirgīta in its seven forms as well as the Utthāpana and the like, will now be given.

45-54. The Pratyāhāra pleases the Rākṣasas (Yātudhāna) and the Pannagas, while the Apsarasas are delighted with the Avataraṇa. The Gandharvas are pleased when the Ārambha is performed, and in the performance of the Aśrāvaṇā the Daityas take delight. The Vaktrapāṇi pleases the Dānavas and in the Parighaṭṭanā the hosts of Rākṣasas

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42-44 [1] *citravīṇā—nāṭyoparañjanārthā yā vīṇā*; a kind of *vīnā* (Ag.) suitable for being played during the performance of a drama. But Ag. ignores XXIX. 120 which describes a Viṇā of this name.

[2] See XXIX. 82ff.

[3] See XXIX. 8-22.

[4] See XXIX. 23ff.

are [again] pleased. By the Saṃghoṭanā Guhyakas are satisfied, while the Mārgāsārita pleases the Yakṣas. When songs (*gītaka*) are sung the gods enjoy them, and Rudra with his followers is pleased by the performance of the Vardhamāna. Similarly in the performance of the Walking-round (*parivartana*) Lokapālas (the guardians of the worlds) are delighted, and the Moon-god is pleased with the Benediction. During the singing of the Avakṛṣṭā (Dhruvā) Nāgas are pleased, while Śuṣkāvakṛṣṭā (Dhruvā) pleases the host of Pitṛs (ancestors). In the Raṅgadvāra Viṣṇu is pleased, while the Jarjara ceremony pleases the leaders of Vighnas. On the Cārī being performed Umā takes pleasure while in the performance of Mahācārī the Bhūtas are delighted.

55. So much about worshipping the deities in different parts of the Preliminaries beginning with the Pratyāhāra and ending in the [Mahā] cārī.

56. O the best of Brahmins, in course of describing the different parts of the Preliminaries I have named the gods pleased by them, and mentioned [the individual] parts of it in which they take delight.

57-58. The performance of the Preliminaries which means worshipping the gods, is praised by them (*i.e.* gods) and is conducive to duty, fame and long life. And this performance whether with or without songs, is meant for pleasing the Daityas and the Dānavas as well as the gods (lit. denizens of the celestial region).

59. I shall tell you [afterwards] while discussing the rules of Dhruvās[1] the characteristics and function of performances with or without songs as well as of the Vardhamāna.[2]

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59 [1] See XXXII.

[2] Before this couplet (59) B. reads one additional *śloka* (B. 60).

The Caturaśra Preliminaries

60-63. After performing the songs[1] and the Vardhamāna,[2] one should sing the Utthāpanī (Raising) Dhruvā[3] which has in its feet of eleven syllables the first two, the fourth, the eighth and the eleventh as long. It should be [sung in] the Caturasra (Tāla)[4] and [should consist of] four feet and four Sannipatas[5] as well as three kinds of tempo[6] and three caesura.[7] Besides this it should consist of four Walking-rounds and of three Pāṇis,[8] and it should be in the Viślokā[9] metre and in the same kind of Tāla.

64. The Tāla in question should consist consecutively of Śamyā[1] of two Kalās, Tāla of two Kalās, Śamyā of one Kalā and Sannipāta of three Kalās.

First Walking-round

65. Thus a Sannipāta Tāla of eight Kalās should be observed by the experts. And it is said that a Walking-round is made up of four such Sannipātas.

66. The first Walking-round in the Preliminaries should be made in slow tempo (*sthitalaya*) and on the termination of the third Sannipāta in it (*i.e.* the first *parivarta*) drums should be played.

Second Walking-round

67. On the termination of the first Walking-round the second one (*i.e.* Walking-round) having commenced in medium tempo, the Director [and the two Assistants][1] should enter [the stage].

60-63 [1] See XXXI. 200 ff. [2] See note 4 on 12-15 before.

[3] The term *utthāpanī dhruvā* does not occur in the *Dhruvādhyāya* (XXXII.).

[4] See XXXI. 7 [5] See XXXI. 39. [6] See XXXI. 3

[7] See XXXI. 486-488. [8] See XXXI. 493-495. [9] See XXXII. 148.

64 [1] Cf. XXXI. 173.

67 [1] Entrance of the two Assistants is implied in this passage. See below 68-69.

68-69. The three should simultaneously enter [the stage] with handfuls of flower-offering. But before that they should get themselves purified, initiated and furnished with charms for protection [against evil spirits]. They should be clad in white, and flowers carried by them should [also] be white, and they should be looking with the Adbhuta glance[1] and be in the Vaiṣṇava Sthāna[2] with Sauṣṭhava of the body.

70. The two[1] Assistants should carry a golden pitcher and the Jarjara, and with them by his side the Director should put forward five steps.

71. These five steps [will be] for the purpose of worshipping Brahmā, and the manner of putting them forward will be described [below] in detail.

72. They should slowly place their two feet three Tālas[1] apart and then raise [them one by one] on each side and again put them down at the same [distance].

73. After going five steps[1] in the manner described above, the Director and his two Assistants (lit. others) should perform the Sūcī Cārī with left foot moved first and the right foot afterwards.

74. Then the Director should offer flowers in Brahmā's Circle (*Brāhma-maṇḍala*) which is another name for the centre of the stage where the deity is supposed to be present.

75-77. And afterwards he (*i. e.* the Director) should respectfully bow to Brahmā (lit. Pitāmaha) with Lalita

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68-69 [1] See VIII. 48. [2] See XI. 50-52.

70 [1] One of the Assistants is to assume the role of the Jester in the Three Men's Talk. See above 28-29, 137-141.

[2] *Jarjara*—see III, 73 ff.

72 [1] *tāla*—a unit of length. The distance from the tip of the middle finger to the wrist. See III, 21 note.

gesture,[1] and to measure the length of time during the salutation he should thrice touch the ground with his hand, and his steps should be [suitably] divided. The second Walking-round which begins with the entrance of the Director and ends with the salutation [to Brahmā] and use of gestures [related to it], should be performed in medium tempo.

Third Walking-round

77-78. Next during the third Walking-round the Director should go round the Brahmā's circle (*i.e.* the centre of the stage), perform Ācamana and take up the Jarjara. [The manner of taking it up is as follows:]

78-80. Rising up quickly from [Brahmā's] Circle he should perform the Sūcī (lit. Vedha) Cārī with this foot (*i.e.* the right foot) put forward first and the left foot afterwards. And then he should again raise his right foot which was on the side and perform the Sūcī (Vedha)[1] Cārī putting forward the left foot first and the right foot afterwards.

80-83. Going round [the centre of the stage] the Dircetor should call the person (*i.e.* one of the Assistants) who carries the golden pitcher[1] and perform ablution (*śauca*) [with water from this vessel]. He should then perform Ācamana and sprinkle himself with water in due order. Thus after performing properly the ablution, the Dircetor should carefully take up the Jarjara, the destroyer of obstacles, and this act should be performed along with the beginning of the last Sannipāta [of this second Walking-round].

83-84. The third Walking-round beginning with going

75-77 [1] See IX. 201.

78-80 [1] According to Ag. (I. p. 233) *Vedha=Sūcī Cārī.*

80-83 [1] See above 70.

round the centre of the stage (*i. e. Brāhma-maṇḍala*)[1] and ending with the taking up of the Jarjara should be performed in a quick tempo.

Fourth Walking-round

84-87. After taking up the Jarjara to ward off evils he should mutter [some Mantras] in eight Kalās. Then he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards, and then, move five steps towards the musical instruments. And then again he should observe the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards. The fourth Walking-round which begins with the taking up of the Jarjara and ends with an approach to the musical instruments, should be made in a quick tempo.

87-88. In this [*pūrvaraṅga* of the Caturasra type] movements of hand and feet, will occupy sixteen Kalās while it being of the Tryasra type such movements will occupy Twelve Kalās only.

88-89. [The Director and the two Assistants] should make three salutations by touching the ground, with the hand, and before this they are to sprinkle themselves with water, but in case of the Tryasra [Preliminaries such sprinkling] has not been prescribed.[1]

Parivartanī Dhruvā

89-90. In this manner they should perform the Utthāpana (lit. raising). Then comes the Parivartanī (Walking-round) Dhruvā which should be performed in the Caturasra (Tāla) and medium tempo and with eight Sannipātas.

83-84 [1] See III, 23-30 note.

88-89 [1] This and the preceding (87-88) passage should properly go after NŚ. 64 for they relate to the Utthāpana which should come before the Walking-round; see 22-23 above.

90-91. The Dhruvā (song) which has only the last syllable long in its four feet of eleven syllables, is called the Parivartanī (Walking-round) Dhruvā.

91-92. During the singing of this Dhruvā the Director should move leftwards in the Vārtika Mārga[1] with graceful step in accompaniment of instrumental music and should bow to [different] deities in directions belonging to them.

92-93. And during the foot movement [mentioned above] each step of the Director should consist of two Kalās and movement in each direction should consist of two Sannipātas.

93-94. Then he would observe the Sūci (Vedha) Cārī putting forward the left foot first and the right foot afterwards and putting the latter at a distance of two Tālas.

94-95. In this manner he should go five steps with the Atikrāntā Cārī,[1] and bow to different deities in directions belonging to them.

95-97. First of all he should bow to the eastern direction presided over by Śakra (Indra). Secondly he should bow to the southern direction belonging to Yama. Thirdly he should bow to the western direction ruled by Varuṇa. Fourthly he should bow to the northern direction of which Dhanada (Kuvera) is the protector.

97-98. After bowing to these directions he should perform the Sūcī Cārī putting forward the left foot first and the right foot afterwards and begin the Walking-round.

98-99. Then with his face towards the east the Director should bow to Rudra (Śiva), Brahmā and Upendra (Viṣṇu) while going forward three steps by 'masculine', 'feminine' and 'neuter' feet [one after another].

91-92 [1] See XXXI. 491-492.

94-95 [1] See XI. 29.

99-100. The right foot is 'masculine' and the left foot is 'feminine' while the right foot not much raised is called 'neuter.'

100-101. Īśa (Śiva) should be bowed to with the masculine foot [put forward first] while in bowing to Brahmā the neuter foot [should be so put forward].

The Fourth Man enters.

101-102. The Walking-round should be [finished] thus, and then the Fourth Man (*caturtha-kāra*) should duly enter [the stage] with flowers [in his hands].

102-103. And he should duly offer Pūjā to the Jarjara and to all the musical instruments (*kutapa*) as well as to the Director.

103-104. His foot-movements during the Pūjā should be made to accompany the playing of drums, and there should be no song sung then, but only meaningless syllables should be chanted (*stobhakriyā*).

Singing of the Apakṛṣṭā Dhruvā

104-105. After offering the Pūjā the Fourth Man (*caturtha-kāra*) should make his exit. And then should be sung an Apakṛṣṭā Dhruvā[1] in Caturasra (Tāla) and slow tempo.

105-106. This Dhruvā should abound in heavy syllables and depend on the Sthāyi-varṇa[1] and be made up of eight Kalās, and its Tāla should be Avapāṇika.

106-107. The Apakṛṣṭā Dhruvā is a song consisting of

102-103 [1] See III. 11-13.
104-105 [1] One of the six kinds of *Dhruvās*. See XXXII. 155-160.
105-106 [1] See XXIX, 19.

four feet of ten syllables of which the fourth, the fifth, the seventh and eighth will be short.

Benediction

107-108 Then the Dircetor will recite in a medium tone the Benediction which should consist of eight or twelve feet.[1]

108-109. (These are the specimens of Benediction):

namo'stu sarvadevebhyo
dvijātibhyaḥ śubhaṃ tathā |
jitaṃ somena vai rājñā
ārogyaṃ gobhya eva ca ||

Tr. Salutation to all the gods. Blessed be the twice-born class. Let the king and the cows attain good health by his Soma-sacrifice.

109-110. brahmottaraṃ tathaivāstu
hatā brahmadviṣas tathā |
praśāstvimāṃ mahārājaḥ
pṛthivīṃ ca sasāgarām ||

Tr. Let there be an advancement of the cause of the Brahmins, and let their enemies be killed, and let the great king rule this earth together with all the seas.

110-111. rāṣṭraṃ pravardhatām caiva
raṅgaś cāyam samṛdhyatām |
prekṣākartur mahān dharmo
bhavatu brahmabhāvitaḥ ||

Tr. Let this state prosper, and this theatre[1] flourish and let the producer of the theatrical show attain virtues inspired by the Vedic knowledge.

107-108 [1] For different interpretations of *pāda* see Lévi, pp. 132-133, II. 25-26. Rāghavabhaṭṭa's quotation from Ag. in his Śākuntalaṭikā (p. 6) does not occur in the published Abhinavabhāratī.

108-109 [1] See Lévi, p. 133.

110-111 [1] According to Ag. this means the actors and their associates.

111-112. kāvyakartur yaśaś cāstu
dharmaś cāpi pravardhatām |
ijyayā cānayā nityaṃ
prīyantāṃ devatā iti ||

Tr. Let the playwright (lit. writer of the *kāvya*) attain fame, and let his virtue increase, and by this kind of sacrifice let the gods be always pleased [with him].

112-113. After the recitation of each of such Benedictory poems, the two Assistants should loudly and distinctly say, "Let this be so."

The Śuṣkāpakṛṣṭā Dhruvā

113-114. The Benediction should thus be performed duly according to the rules [mentioned above]. Then should be sung the Śuṣkāpakṛṣṭā Dhruvā and verses praising the Jarjara.

114-115. This Dhruvā should consist of nine long syllables first and then six short syllables followed by three long syllables, *e.g.*

115-116. digle digle jhaṇḍe jhaṇḍe jam
bu ka va li ta ka te te jā.

Raṅgadvāra

116-118. After properly performing the Śuṣkāpakṛṣṭā Dhruvā, he (the Director) should recite in a loud tone one Śloka in adoration of the deity in course of whose worship [the dramatic performance is going to be held], and then [another Śloka] paying homage either to the king or to the Brahmins should be sung.

118-119. After reciting the Jarjara Śloka in what is called the Raṅgadvāra (lit. entry into the performance) he should again read another Śloka in lowering the Jarjara.[1]

118-119 [1] B. reads is *jarjarasya vināśanam* and G. (*vināmataḥ*). But these give no relevant meaning.

Cārī

119-120. And after the Jarjara has been lowered,[1] he should perform a Cārī, and the two Assistants should step backwards.

120-121. Then the Aḍḍitā Dhruvā[1] should be performed with the medium tempo, Caturasra Tāla and four Sannipātas.

121-122. The Ḍhruvā (song) which has the first, the fifth and the last syllables long and the remaining syllables short in all its four feet of twelve syllables, is called the Aḍḍitā.

122-123. I shall relate its application according to the procedure adopted by Maheśvara (Śiva) and Umā when performing it in the past with [the display of] different States and movements.

123-125. After assuming the Avahittha Sthāna (posture),[1] and placing the left hand [first] with its palm downwards on the navel and holding the Jarjara loosely on his [other] palm,[2] the Director should go five steps, with his left hand showing the Pallava gesture; and while going he should cover one Tāla at each step and move his limbs gracefully.

125-127. Afterwards he should perform the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Then the Director (lit. the expert one) should recite a Śloka with love as its subject-matter. And after reciting this Cārī Śloka and performing the Walking-round, he should with his face towards the front, withdraw backwards with steps described before.

120-121 [1] See below 121-122, also XXXII, 11, 388.

123-125 [1] Defined in XIII. 164-165.

[2] Mss. read *tulādhṛtam*. But its meaning is not clear. It is just possible that the original reading has been changed. We therefore emend this to *talādhṛtam*.

Mahācārī

127-128. And after placing the Jarjara in the hands of one of the Assistants, he should perform the Mahācāri in accordance with the rules laid down below.

128-130. During this Cārī the Dhruvā song should be of the Caturasra type and in quick tempo, and it should have four Sannipātas and eight Kalās. This Dhruvā song should have feet of eleven syllables of which the first, fourth, seventh, tenth and the last are long and the remaining ones short.

130-131. (An example of the Cāturasra Dhruvā):

pādatalāhati-patita-śailaṃ
kṣobhita-bhūta-samagra-samudram |
tāṇḍava-nṛttam idam pralayānte
pātu harasya sadā sukhadāyi ||

Tr. Let the ever-pleasing Class Dance of Hara (Śiva) after the destruction of the world, which smashed the hills by the impact of his feet and agitated the ocean with all creatures living in it, always give you protection.

131-132. Then he should step towards the drums (*bhāṇḍa*) and afterwards perform the Sūcī Cārī followed by a change of the Vikṣepa.

132-133. Afterwards he should move his feet gracefully with a quick tempo, and keeping them three Tālas apart, he should go five steps. There again he should perform the Sūcī (Vedha) Cārī with his left foot put forward first and the right one afterwards.

134-135. And with the foot movement [described above] he should move backwards with his face towards the front, and again he should go three steps forward in a similar manner, and then he should again perform the Sūcī Cārī with his left foot put forward first and the right foot afterwards.

135-137. Then he should recite a couplet calling up

the Furious Sentiment while bringing his feet together, and then after going three steps he should call for the two Assistants, and on their coming up, a Narkuṭaka Dhruvā should be sung. At the time of singing this Dhruvā he should perform the Sūcī (Vedha) Cārī by putting forward the left foot first and the right foot afterwards.

Three Men's Talk

137-138. Then in case of a play in the Verbal Style (*bhāratī vṛtti*) the Three Men's Talk should take place. During it (this Talk) the Jester should suddenly come in and deliver a discourse consisting mostly of irrelevant words to excite the smile of the Director.[1]

139. [In this discourse] should be brought in some controversial topic (*vitaṇḍā*) with an abrupt remark (*gaṇḍa*) or an enigmatical utterance (*nālikā*) [of some kind], and questions such as who is [there] and who has won, leading to the plot of the play (lit. the poem).

140. In the Three Men's Talk an Assistant talks with the Jester who finds fault with his words which are, [however,] supported by the Director.

Laudation

141. Then the Director (lit. an expert) should put in the Laudation and the appeal [to members of the audience], and for the success[1] of the performance (lit. the stage) the subject of the play should again be mentioned.

142. After putting into practice all these rules, all the three persons (*i. e.* the Director and the two Assistants)

137-138 [1] See D. R. III. 36.

141 See Ag. on B. 30 for the meaning of *siddenopanimantraṇā=siddhaṇā mantraṇā*.

should perform the Śūcī (Vedha) Cārī, and they should go out together while performing any Cārī other other than the Āviddha one.

Tryasra Preliminaries

143-144. Thus, O Brahmins, should be performed the Preliminaries of the Caturasra type; now I shall speak of that of the Tryasra type. Its use is similar and its component parts are the same; the only feature that distinguishes it from the Caturasra one, is its abridged measure of Tāla.

145-146. [In it] the Śamyā should consist of two Kalās and the Tāla of one Kalā, and again the Śamyā is to consist of one Kalā and the Sannipāta of two Kalās. With this kind of measurement of Kalā, Tāla and tempo, should be performed the Tryasra Preliminaries which include the Utthāpana and such other items.

147. The Dhruvā (song) which has the fourth, the eighth, the tenth and the last syllables long in all its four feet of twelve syllables, is called the Utthāpanī Dhruvā of the Tryasra (type).

148. In the Tryasra Preliminaries an expert dancer should abridge the instrumental music, movements [of persons], Dhruvā songs and their Tāla.

149. The actions and movements [of a dancer] are to be made of two types—elaborate and abridged—according as the instrumental and vocal musics are such.

150-151. It is said that each movement of hands and feet should be of two Kalās' duration, and in any Walking-round in the Caturasra (Preliminaries) the hands and feet should be moved sixteen times, while in the Tryasra Preliminaries they are to move only twelve times.

151-152. This is the measurement of both (*i. e.* of hand and foot movements) in the Preliminaries. But in

the Walking-round, the foot movement should consist of three steps only, but in bowing to [the different] directions in the Caturasra Preliminaries, one should go five steps.

153. [But all these matters] should be performed in the Tryasra Preliminaries according to the measure of Tāla as the master of the art thinks fit. Hence to avoid repetition no [elaborate] direction about the same has been given. [here].

154. O the best of Brahmins, thus should be performed the pure Preliminaries of the Caturasra and the Tryasra types, which relate to a play depending on the Verbal Style.

Mixed Preliminaries

155. So much about the pure Preliminaries (Caturasra and Tryasra) which I was to describe. I shall now tell you how the producers may turn them to one of the mixed (*citra*) type.

156-157. During the Utthāpanī Dhruvā when the Walking-ground has been decorated with flowers given by the Fourth Man and [the stage] resounded with the well measured loud songs of musical experts, divine Dundubhis (drums) should be played again and again.[1]

158. [And in the mixed Preliminaries thus begun] clusters of white flowers should be scattered all over [the stage], and the Aṅgahāras should be performed by [dancers dressed as] goddesses.

159-160. The Class Dance which has been described above with its [Piṇḍīs], Recakas, Aṅgahāras, Nyāsas and Apanyāsās should intervene the separate feet of the Benedictory poems. This rule should be put into practice by those who would turn pure Preliminaries into mixed ones.

156-157 The text here seems to be corrupt.

161. After the 'pure' Preliminaries have been duly made 'mixed', [all the dancers dressed as] goddesses should make their exit.

162. After the exit of all the female dancers the other parts of the Preliminaries should be performed.

163. This is the manner in which the pure Preliminaries should be changed into mixed ones. But in the Preliminaries, be they of any type, there should not be too much dance and song.

164. If [at the beginning of a performance] songs, music and dance continue for too long [a time] they tire out the artistes as well as the spectators.

165. Tired [persons] can neither attain or give help in attaining a clear impression of the Sentiments and the States, and because of this, the rest of the performance (*i.e.* of the play itself) cannot [properly] excite feelings.

166. After performing the Preliminaries, be they Caturasra or Tryasra of the pure or mixed type, the Director along with his Assistants should make their exit from the stage.

Introduction of the play

167. After the Preliminaries have been duly performed[1] in the manner described, the Introducer (*sthāpaka*)[2] should

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167 [1] The reading *prayujya* in this passage is defective; for the nominative to this *prayujya* cannot be *sthāpaka* (Introducer). Dhanañjaya (c. 10th century) clearly says that the *sūtradhāra* (the Director) having gone out after the Preliminaries (*pūrvaraṅga*), another actor enters to introduce the drama (III. 2). The same is the opinion of Sāradātanaya (c. 1175-1250). See the Bh P. p.228, lines 56. Viśvanātha also expressed a similar opinion. See the SD. VI. 26. Hence this has been emended. It seems that Bhāsa cut down the Preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka*. This assumption will explain why Bāṇa wrote *sūtradhārakṛtārambhaiḥ* etc. (Harṣacarita, Introduction, 15).

[2] Ag. says *sūtradhāra eva sthāpakaḥ*, cf. note 1 above.

enter [the stage], and he should resemble the Director in every respect (lit. in quality and form).

168. He should assume the Vaiṣṇava Sthāna (posture)[1] and have the Sauṣṭhava[2] of the body, and on entering the stage he should observe the foot movements which the Director had used.

169. At the entrance of the Introducer, the Dhruvā should be made suitable to the occasion (lit. meaning) and it will be either Caturasra or Tryasra and be in medium tempo.

170. Then he should perform a Cārī in praise of gods and Brahmins in accompaniment with the recitation of Ślokas containing sweet words and evoking various Sentiments and States.

171. After thus pleasing the spectators (lit. the stage) he should announce the name of the play-wright (lit. the poet), and then he is to start the Prologue (*prastāvanā*) which relates to proclaiming the theme of the play (lit. the poem).

172-173. Then by mentioning (lit. having recourse to) a god in a divine [play], a man in a human [play] and a god or a man in [a play] where gods and men [meet, he] should proclaim in dfferent ways the subject of the play [lit. the poem] by variously alluding to its Opening (*mukha*) and Seed (*bīja*).

174. After introducing the play the Introducer (lit. the Brahmin who makes the introduction of the play) should go out [of the stage]. Thus should be performed the Preliminaries according to the rules.

175. If any producer of a play will perform the Preliminaries according to the rules laid down, nothing inauspi-

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168 [1] See XI. 50-51. [2] See XI. 89b, 91a.

cious will happen to him, and [after his death] he will reach the heavenly region.

176. [On the contrary] whoever produces a play in an wilful violation of the rules [in this matter] will sustain a great loss, and will [after his death] be reborn as a creature of lower order.

177. Fire fanned by a strong wind does not burn [anything] so quickly as does the wrongly made production.

178. In this manner the Preliminaries of two different extents (*pramāṇa*) should be performed by the people of Avanti, Pañcāla, Dākṣiṇātya and Oḍra regions.

179. O Brahmins, these are the rules regarding the Preliminaries. Tell me properly what other rules relating to the Nāṭyaveda should be discussed now[1].

Here ends Chapter V of Bharata's Nāṭyaśāstra, which treats of the Preliminaries to the production of a play.

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179 [1] The portion of this chapter following this couplet is not from the hand of the author of the NS. Its translation is given as an Appendix.

Chapter Six

SENTIMENTS

The sages question.

1-3. After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, "Answer five of our questions. Explain how the Sentiments enumerated by experts in dramatic art attain their [special] qualities. And why are the *bhāvas* (Psychological States, lit. feelings) so called, and what do they *bhāvayanti* (make us feel)?. Besides these, what are the real meanings of terms, such as, Digest (*saṃgraha*)[1], Memorial Verse (*kārikā*) and Etymology (*nirukta*)"?

Bharata answers.

4. At these words of the sages, Bharata continued speaking, and mentioned in reply to their question the distinction between the Sentiments and the Psychological States.

5-7. And then he said, "O sages, I shall tell you in detail and in due order about the Digest, the Memorial Verse and the Etymology. I am not able by any means to exhaust all the topics about drama; for knowledge,[1] and arts and crafts[2] connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any quesrion of mastering them all.

8. [Hence] I shall tell you about the Digest on Sentiments, Psychological States and such other matters, which has

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1-3 [1] For an assumed chronology of *saṃgraha*, *kārikā*, *nirukta*, *sūtra* and *bhāṣya* mentioned here see S. K, De, Skt. Poetics, Vol. I. pp. 28ff.

5-7 [1] *jñānāni vyākaraṇādīni śāstrāṇi* (Ag).

[2] *śilpāni citrapustādi-karmāṇi* (Ag).

its contents embodied in a small number of Sūtras but which promotes inference [in connection with the subject].

Digest, Memorial Verse and Etymology defined

9. When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these constitute according to the learned a Digest.

10. The Digest [of the Nāṭyaveda treats] the Sentiments, the Psychological States, the Histrionic Representation, the Practices (*dharmī*), the Styles (*vṛtti*), Local Usages (*pravṛtti*), Success (*siddhi*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.

11. When a rule (lit. meaning) is explained (lit. uttered) briefly in a Sūtra with a minimum (lit. small) number of words, it is called the Memorial Verse which shows the meaning [of the rule clearly].[1]

12-13. Etymology is the definitive meaning which arises in connexion with various nouns, is helped by dictionaries (lit. vocabularies), and the rules of grammatical interpretation, includes the significance of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras], and this meaning [of a noun] is established [mainly] from a consideration of its root [and *pratyaya* or affix].

14. O the best of Brahmins, [the subjects included into] the Digest which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses and Etymologies connected with them.

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11 [1] One additional characteristic of the *kārikā* may be that it should be generally composed in metres like *āryā* or *anuṣṭup*, *e.g.* the *Sāṃkhyakārikā*.

Eight Sentiments

15. The eight Sentiments[1] recognized in drama are as follows: Erotic (*śṛṅgāra*), Comic (*hāsya*), Pathetic (*karuṇa*), Furious (*raudra*), Heroic (*vīra*), Terrible (*bhayānaka*), Odious (*bībhatsa*) and Marvellous (*adbhuta*)[2].

16- These eight are the Sentiments named hy Druhiṇa (Brahmā). I shall now speak of the Durable and the Complementary Psychological States and the Sāttvika ones[1].

Durable Psychological States

17. The Durable Psychological States (*sthāyibhāva*)[1] are known to be the following:] love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

18-21. The thirtythree Complementary Psychological States (*vyabhicāribhāva*)[1] are known to be the following:] discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

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15 [1] *rasa*—A.K. Coomaraswamy is for translating the word as 'flavour' (M G. p. 17).

[2] Later writers on Skt. poetics add one more *rasa* (*śānta*) to this number.

16 [1] *bhāva*—A.B. Keith translates this word as 'feeling' or 'emotion.' See Skt. Drama, p. 319. A. K. Coomaraswamy and others translate it as "mood" (*loc. cit.*). Haas translates it as 'State.' See DR. p. 108.

17 [1] *sthāyibhāva*—Keith translates the term as 'dominant emotion' (Skt. Drama) and Haas as 'Permanent State' (DR.) and others as 'permanent mood' (*e. g.* S. K. De, Skt Poetics, Vol. II. p. 26).

18-21 [1] These are also known as *sañcāri-bhāva* whlch was translated as 'transitory emotion or mood'. See SD.

Eight Sāttvika States

22. Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting are the eight Sāttvika States.[1]

Four kinds of Histrionic Representation

23. Four kinds of Histrionic Representation are Gestures (*āṅgika*)[1], Words (*vācika*)[2], Dresses and Make-up (*āhārya*)[3] and the Representation of the Sattva (*sāttvika*).[4]

Two Practices

24. Practice of Representation (*dharmī*)[1] in a dramatic performance is twofold: realistic (*lokadharmī*, lit. popular) and coventional (*nāṭyadharmī*, lit. theatrical).

Four Styles

And the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Energetic (*ārabhaṭī*) are the four Styles.[2]

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22 [1] *sāttvika-bhāva*—The word *sāttvika* cannot be properly translated into English. Keith does not make any such attempt (see Skt. Drama) Haas translates the *sāttvika-bhāva* as 'Involuntary States.' But this seems to be very misleading, for the NŚ. takes *sattva* to be connected with *manas*. (see VII 93), and most of the later writers follow this work in this respect. So the author of the ND. (III. 153) writes अवहितं मनः सत्त्वं तत् प्रयोजनं हेतुरस्येति सात्त्विकः ; मनोऽनवधाने हि न शक्यन्त एव स्वरभेदादयो नाट्येन दर्शयितुम्. The NŚ. has also a definition of *sattva* which is as follows: देहात्मकं भवेत् सत्त्वम् (XXIV. 7). The author of the BhP. elaborately defines the term *sattva* and discusses the psychological process connected with its use; see (pp. 13-14). Viśvanātha in his SD. (164) defines *sattva* as follows: सत्त्वं नाम स्वात्मविश्रामप्रकाशकरो कश्चनान्तरो धर्मः.

23 [1] *āṅgikā*—means Gestures of special kind defined in the *śāstra*; see VIII-XII.

[2] *vācika*—means words suitable for representation of the different States (*bhāva*) composed by the playwright. See XV-XXII.

[3] See XXIII. [4] See XXIV.

24 [1] *dharmī*—This word has not been very correctly used. But the meaning is clear; for details about *dharmī* see XIII. 69-81.

[2] Haas translates *vṛttis* as Styles of Procedure (DR. p. 67). The four Styles

Four Local Usages

25-26. Āvanti, Dākṣiṇātyā, Oḍramāgadhī and Pañcāla-madhyamā are the four Local Usages (*pravṛtti*)[1] in a dramatic performance.

Success

The Success[2] in the dramatic performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).

Notes

27-29. And [musical] notes such as, Ṣaḍja, Ṛṣabha etc. are seven[1] in number, and they fall into two groups: human (*śārīrā*, lit. from body) and instrumental (*vaiṇava*, lit. from the Vīṇā).[1]

Four kinds of musical instrument

The musical instruments are of four kinds:[2] stringed (*tata*) covered (*avanaddha*), solid (*ghana*), and hollow (*suṣira*). Among these, the 'stringed' means an instrument with strings, the 'covered' means a drum, the 'solid' a cymbal and the 'hollow' a flute.

Five kinds of Dhruvā

29-30. Songs which relate to Dhruvās are of five kinds![1] entering (*praveśa*), casual (*ākṣepa*), going out (*niskrama*),

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are translated by him as Eloquent (*bhāratī*), Grandiose (*sāttvatī*), Gay (*kaiśikī*) and Horrific (*ārabhaṭī*). We follow Keith's translation (Skt. Drama, p. 326). For details about *vṛttis* see XXII. Iff.

25-26 [1] *pravṛtti*—Haas translates this word as 'Local Characteristics,' (See DR, p. 74). The five geographical names (Avanti, Dākṣiṇātya, Oḍra, Magadha and Pañcāla) indicate that these were the parts of India where dramatic show gained special popularity. For details about *pravṛttis* see XIV. 36-56.

[2] *siddhi* (success)—For details about the Success see XXVII. Iff.

27-29 [1] See XXVIII. 21, 10.

[2] See XXVIII. 1-2.

29-30 [1] See XXXII. 60 ff.

pleasing (*prāsādika*) and intermediate (*āntara*). And the playhouse is of three types: oblong, square and triangular.

31. So much about the Digest on drama giving its contents (lit. meaning) by a small number of Sūtras (concise rules). I shall now speak about contents of the Sūtra-work.

Sentiments explained

In that connexion I shall first of all explain the Sentiments (*rasa*). No [poetic] meaning proceeds [from speech] without [any kind of] Sentiment. Now the Sentiment is produced (*rasa-niṣpattiḥ*) from a combination (*saṃyoga*)[1] of Determinants (*vibhāva*), Consequents (*anubhāva*) and Complementary Psychological States (*vyabhicāri-bhāva*). Is there any instance [parallel to it]. [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles, and as six tastes are produced by articles such as, raw sugar or spices or vegetables, so the Durable Psychological States (*sthāyibhāva*), when they come together with various other Psychological States, attain the quality of a Sentiment (*i. e.* become Sentiment). Now one enquires, "What is the meaning of the word *rasa*"? It is said in reply [that *rasa* is so called] because it is capable of being tasted (*āsvādyate*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spice, enjoy (*āsvādayanti*) its tastes, and attain pleasure and satisfaction, so the cultured people taste the Durable Psychological States while they see them represented by an expression of the various Psychological States with Words, Gestures and

[1] The NŚ. nowhere explains the terms *niṣpatti* and *saṃyoga* of this definition and does not include the *sthāyibhāva* in it (the def.). Hence the theory of *rasa* has come to be interpreted differently in later times by Lollaṭa, Śaṅkuka, (Bhaṭṭa) Nāyaka and Abhinavagupta.

the Sattva, and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nāṭyarasā iti.*[2] For in this connexion there are two traditional couplets[:]

32-33. Just as connoisseur of cooked food (*bhakta*) while eating food which has been prepared from various spices and other articles taste it, so the learned people taste in their heart (*manas*) the Durable Psychological States (such as love, sorrow etc.) when they are represented by an expression of the Psychological States with Gestures. Hence these Durable Psychological States in a drama are called Sentiments.[1]

Relation between Sentiments and Psychological States.

[2]Now one enquires, "Do the Psychological States come out of the Sentiments or the Sentiments come out of the Psychological States?"s On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why?

It is apparent that the Sentiments arise from the Psychological States and not the Psychological States from the Sentiments. For [on this point] there are [traditional] couplets such as:]

34-35. The Psychological States are so called by experts it drama, for they make one feel (*bhāvayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary ,cooked eatable (*vyañjana*)[1] is brought forth, so the Psychological States

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[3] See below 33-34.

32-33 [1] For a discussion on Bharata's theory of *rasa* see Skt. Poetics, Vol. II. pp. 25 ff.

[2] The reading of this passage seems to be confused.

If it is really an instance of textual corruption it may be said to have been sanctified by time; for Bhoja who refuted Bharata's view on *bhāvas* giving rise to *rasas*, relied on this text. Cf. V. Raghavan, Śr. Pr. p. 26.

34-35 [1] According to Indian practice. boiled rice is the principle food

along with different kinds of Histrionic Representation will cause the Sentiments to be felt.

36. There can be no Sentiment prior to (lit. without) the Psychological States, and no Psychological States without the Sentiments [following it], and during the Histrionic Representation they result from their interaction.

37. Just as a combination of auxiliary cooked eatables (*vyañjana*) and rice, imparts good taste to the food [in totality], so the Psychological States and the Sentiments cause one another to manifest themselves (*bhāvayanti*).

38. Just as a tree grows from a seed, and flowers and fruits from a tree, to the Sentiments are the source (lit. root) of all the Psychological States, and likewise the Psychological States exist [as the source of all the Sentiments].

Eight Sentiments from four original ones

Now we shall describe the origin, colours, [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments *e. g.* Erotic, Furious, Heroic and Odious.[1]

39. The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

40-41. A mimicry of the Erotic [Sentiment] is called the Comic,[1] and the result of the Furious Sentiment is the Pathetic, the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

(*anna*), and the various preparations from vegetables, meat and fish are only auxiliary eatables (*vyañjana*).

38 [1] Bhoja criticises this view of the author of the NŚ. in his Śr. Pr. See Ramaswamy Sastri, Bh. P. Introduction p. 28; also V. Raghavan, Śr. Pr. 27.

40-41 [1] An example of this is the Prahasana.

42-43. The Erotic Sentiment is light green (*śyāma*), the Comic Sentiment white, the Pathetic (Sentiment) grey (*kapota*), the Furious Sentiment red, the Heroic (Sentiment) yellowish (*gaura*), the Terrible (Sentiment) black, the Odious (Sentiment) blue and the Marvellous (Sentiment) yellow.

Presiding deities of Sentiments

44-45. Viṣṇu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Mahākāla (Śiva) of the Odious, Kāla of the Terrible, Indra of the Heroic, and Brahmā of the Marvellous Sentiments.

[1]Thus have been described the origin, colours and deities of these [Sentiments]. Now we shall explain the Determinants, the Consequents, the Complementary Psychological States, their combination, definition and examples.

We shall now enumerate the Durable Psychological States in different Sentiments.

The Erotic Sentiment

Of these, the Erotic (*śṛṅgāra*) Sentiment proceeds from the Durable Psychological State of love (*rati*), and it has as its basis (lit. soul) a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Durable Psychological State of love. For example, one who is elegantly dressed is called a lovely person (*śṛṅgārin*). Just as persons are named, after the profession of their father, mother or family in accordance with the traditional authority, so the Sentiments, the Psychological States and other objects connected with drama are given names in pursuance of the practice and the traditional authority. Hence the Erotic Sentiment has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fulness of youth.

It has two bases: union and separation. Of these two, the Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, [the company of] beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing [the beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Complimentary Psychological States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as, indifference, langour, fear, jealousy, fatigue anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions.

Now it has been asked, "If the Erotic Sentiment has its origin in love, why does it [sometimes] manifest itself through pathetic conditions?," [In reply to this] it is said, "It has been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars amatoria* (*vaiśikaśāstra*) have mentioned ten conditions [of the persons separated from their beloved ones, which are pathetic]. We shall discuss them in the chapter on the Harmonious Histrionic Representation.[1] The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of

[1] See XXIV.

yearning and anxiety. Hence the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

46. And the Sentiment called Erotic is generally happy, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra:

47-48. The Erotic Sentiment arises in connexion with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of limbs.

The Comic Sentiment

Now the Comic (*hāsya*) has as its basis the Durable Psychological State of laughter. This is created by Determinants such as, showing unseemly dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. Complementary Psychological States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds: self-centred and centred in others. When a person himself laughs, it relates to the self-centred (Comic Senti-

ment), but when he makes others laugh, it (the Comic Sentiments therein) is centred in others.

There are two traditional Āryās here:

49. As one laughs with an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movements of limbs, it is called the Comic Sentiment.

50. As this makes [other] persons laugh by means of his uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

51. This Sentiment is mostly to be seen in women and men of the inferior type, and it has six varieties of which I shall speak presently.

52. They are: Slight Smile (*smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Ridicule (*upahasita*), Vulgar Laughter (*apahasita*) and Excessive Laughter (*atihasita*). Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

In persons of the superior type

53. To persons of the superior type belong the Slight Smile and the Smile, to those of the middling type the Gentle Laughter and the Laughter of Ridicule, and to those of the inferior type the Vulgar Laughter and the Excessive Laughter.

There are Ślokas on this subjects:

54. The Slight Smile (*smita*) of the people of the superior type should be characterized by slightly blown cheeks and elegant glances, and in it teeth are not be made visible.

55. Their Smile (*hasita*) should be distinguished by blooming eyes, face and cheeks, and in it teeth should be slightly visible.

In persons of the middling type

56. The Gentle Laughter (*vihasita*) should have slight

sound, and sweetness, and should be suitable to the occasion, and in it eyes and cheeks should be contracted and the face joyful.

57. During the Laughter of Ridicule (*upahasita*) the nose should be expanded, eyes should be squinting, and the shoulder and the head should be bent.

In persons of the inferior type

58. The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking, is called the Vulgar Laughter (*apahasita*).

59. The Excessive Laughter (*atihasita*) is that in which the eyes are expanded and tearful sound is loud and excessive, and the sides are covered by hands.

60. Comic situations which may arise in the course of a play, for persons of the superior, middling or inferior type are thus to be given expression to.

61. This Comic Sentiment is of two kinds: self-centred and centred in others; and it relates to the three types of persons: superior, middling and inferior, and has thus [on the whole] six varieties.

The Pathetic Sentiment

Now the Pathetic (*karuṇa*) Sentiment arises from the Durable Psychological State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Complimentary Psychological States connected with it

are indifference, langour, anxiety, yearning, excitement delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like.

On this point there are two Āryās:

62. The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant, and these are its Determinants.

63. This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

The Furious Sentiment

Now the Furious (*raudra*) Sentiment has as its basis the Durable Psychological State of anger. It owes its origin to to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by Determinants, such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood, and similar other deeds. This is to be represented on the stage by means of Consequents, such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Complementery Psychological States in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, "Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others?" [Reply]. "No, in case of others too, this

Sentiment may arise. [But in case of Rākṣasas] it is to be understood as their special function. They are naturally furious, for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent.[1] It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās:]

64. The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

65. It should be representtd on the stage by special acts, such as the release of many missiles, cutting off the head, the trunk and the arms,

66. Such is the Furious Sentiment viewed [by experts]; it is full of conflict of arms, and in it words, movement and deeds are terrible and fearful.

The Heroic Sentiment

Now the Heroic (*vīra*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants, such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents, such as firmness, patience, heroism, charity, diplomacy and the like. Complementary Psychological States in it are contentment, judgement, pride,

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[1] Cf. Bhaṭṭikāvya, VIII. 98.

agitation, energy (*vega*). determinatin of purpose, indignation, remembrance, horripilation and the like. There are two Āryās [on these points]:

67. The Heroic Sentiment arises from energy, perseverance., optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

68. This Heroic Sentiment is to be properly represented on the stage by firmness, patience, heroism, pride, energy, aggressiveness, influence and censuring words.

The Terrible Sentiment

Now the Terrible (*bhayānaka*) Sentiment has as its basis the Durable Psychological State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls,[1] staying in an empty house or forest, sight of death or capitivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents, such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Complementary Psychological States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās:

69. The Terrible Sentiment is created by hideous noise, sight of ghosts, battle, entering an empty house or forest offending one's superiors or the king.

70. Terror is characterized by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, drynes of the droop-

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68 [1] These were considered omens of impending calamity.

ing mouth, palpitation of the heart and horripilation.

71. This is [the character of] natural fear; the artificially shown fear also should be represented by these conditions. But in case of the feigned fear all efforts for its representation should be milder.

72. This Terrible Sentiment should be always represented by tremor of hands and feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

The Odious Sentiment

Now the Odious (*bībhatsa*) Sentiment has as its basis the Durable Psychological State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents, such as stopping movement of all the limbs, narrowing down of the mouth, vomitting, spitting, shaking the limbs [in disgust] and the like. Complementary Psychological States in it are epileptic fit, delusion, agitation, fainting, sickness, death and the like. On these points there are two traditional Āryās:

73. The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

74. This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

The Marvellous Sentiment

[1]The Marvellous (*adbhuta*) Sentiment has as its basis the Durable Psychological State of astonishment. It is created by Determinants, such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion,

temple, audience hall (*sabhā*), and seven-storied palace and [seeing] illusory and magical acts. It is to be represented on the stage by Consequents, such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts, crying incessantly *hā*, *hā*, *hā*, waving the end of *dhoti* or *sārī*, and movement of fingers and the like. Complementary Psychological States in it are weeping, paralysis, perspiration choking voice, horripilation, agitation, hurry, inactivity, death and the like.

On this point there are two traditional Āryās:

75. The Marvellous Sentiment is that which arises from words, character, deed and personal beauty.

76. This is to be represented on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering *hā*, *hā*, *hā* sounds, speaking words of approbation, tremor, choking voice, perspiration and the like.

Three kinds of the Erotic, the Comic and the Terrible Sentiment

77. The Erotic Sentiment is of three kinds, viz, of words, dress and action. And the Comic and the Terrible Sentiments are likewise of three kinds, viz, of limbs, dress and words.

Three kinds, of the Pathetic Sentiment

78. The Pathetic Sentiment is of three kinds, viz that arising from obstruction of lawful deeds, from loss of wealth and from bereavement.

Three kinds of the Heroic Sentiment

79. The Heroic Sentiment is likewise of three kinds, viz. that arising from making gifts, from fulfilling one's duty (*dharma*) and from fighting [one's enemy].

Three kinds of the Terrible Sentiment

80. The Terrible Sentiment is also of three kinds, viz feigned fear, fear from a wrong action, and fear from an apprehension of danger.

Three kinds of the Odious Sentiment

81. The Odious Sentiment is of three kind, viz, nauseating, simple, and exciting. Of these, the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

Three kinds of the Marvellous Sentiment

82. The Marvellous Sentiment is of two kinds, vix. celestial and joyous. Of these the celestial is due to seeing heavenly sights, and the joys due to joyful happenings.

83. These are eight Sentiments and their definitions, I shall hereafter speak of the characteristics of the Psychological States.

Here ends Chapter VI of Bharata's Nāṭyaśāstra, which treats of Sentiments.

Chapter Seven

EMOTIONAL AND OTHER STATES

Bhāvas (Psychological States) explained

0. Now I shall speak of the *bhāvas* (Psychological States, *lit.* fealings). An anquiry in this connexion is, "Why are the *bhāvas* so called? Is it because they *bhāvayanti* (pervade) and are hence called *bbāvas*?" It is said in reply that *bhāvas* are so called, because through Words, Gestures and Representation of the Sattva they *bhāvayanti* (infuse) the meaning of the play [into the spectators]. *Bhāva* is an 'instrument,' of causation; for words, such as *bhāvita*, *vāsita* and *kṛta* are synonymous. An expression like, 'O, all these things are *bhāvita* (pervaded) by one another's smell or moistened by one another's juice,' is current even amongst the common people. Hence the root *bhāvaya* means 'to cause to pervade.' On this point there are the following Ślokas:

1. When the meanings presented by Determinants and Consequents are made to pervade (*gamayte*) [the heart of the spectators] they are called *bhāvas*.

2. As in these, the inner idea of the playwright is made to pervade [the mind of the spectators] by means of Words, Gestures, colour of the face and Representation of the Sattva, they are called *bhāvas*.

3. As they cause the Sentiments relating to various kinds of Histrionic Representation to pervade [the heart of spectators], they are called *bhāva* (States) by those who produce a drama.

Vibhāvas (Determinants) explained

"Now, why is the word *vibhāva* used?." [Answer]: "The word *vibhāva* is used for the sake of clear knowledge. It is synonymous with *kāraṇa*, *nimitta* and *hetu*. As Words, Gestures and Representation of the Sattva are *vibhāvyte* (determined) by this, it is called *vibhāva* (Determinant).

Vibhāvita [also] means the same thing as *vijñāta* (clearly known). On this point there is a Śloka:

4. As many things are *vibhāvyate* (determined) by this through Words, Gestures and the Representation of the Sattva, it is named *vibhāva* (Determinant).

Anubhāvas (Consequents) explained

"Now, why is the word *anubhāva* used?" (Answer) "Because this *anubhāvayati* [the spectators] (i.e. make them feel afterwards) [the effect of] the Histrionic Representation by means of Words, Gestures and the Sattva, it is called *anubhāva* (Consequent). On this point there is a Śloka:

5. As in it the play (lit. meaning) is *anubhāvyate* (made to be felt) by means of Words and Gestures, it is called *anubhāva*, and it relates to words as well as to [gestures and movements of] major and minor limbs.

Now we have explained that the Psychological States are related to Determinants and Consequents. Thus are Psychological States created. Hence we shall discuss the definitions and examples of the Psychological States together with their Determinants and Consequents. Of these, the Determinants and the Consequents are well-known among the people. They being connected with the human nature, their definitions are not discussed. This is for avoiding prolixity. On this point there is the Śloka:

6. Determinants and Consequents are known by the wise to be things which are created by human nature and are in accordance with the ways of human nature and with the ways of the world.

Now the the Durable Psychological States are eight in number. The Camplementary Psychological States are thirtythree and the Sāttvika States are

eight in number. These are the three varieties of the Psychological States. Hence we are to understand that there are fortynine Psychogical States capable of drawing out the Sentiment from the play, The Sentiments arise from them when they are imbued with the quality of universality (*sāmānya*, lit. commonness). On this point there is a Śloka :

7. The Psychological State proceeding from the thing which is congenial to the heart, is the source of the Sentiment and it pervades the body just as fire spreads over dry wood.

Durable and other Psychological States

It is said in this connexion : "If the fortynine Psychological States being represented by Determinants and Consequents coming into contact with one another become Sentiments when they are imbued with the quality of universality, how is it that Durable Psychological States only are changed inro Sentiments [and not others]? [In reply to this] it is said : "Just as among persons having same characteristics and similar hands, feet and belly and celebrity, some due to their birth, manners, learning and skill in arts and crafts, attain kingship, while others endowed with an inferior intellect become their attendants, in a similar manner, Determinants, Consequents and Complementary Psychological States become dependent on the Durable Psychological States. Being the shelter [of others] the Durable Psychological States become masters. Similarly other Psychological States (lit. feelings) reduced to subordination take sheter with them (i.e. the Durable Psychological States) due to superior merit [of the latter]. Those becoming their retinue are the Complementaly Psychological States. "Is there any parallel

instance?" [Answer.] "Just as only a king surrounded by numerous attendants receives this epithet and not any other man be he ever so great, so the Durable Psychological States only followed by Determinants, Consequents and Complimentary Psychological States, receive the name of Sentiment. [On the point] there is a traditional Sloka:

8. Just as a king is superior to other men, and the preceptor is superior to his disciples, so the Durable Psychological States are superior to the other Psychological States.

Durable Psychological States

Characteristics of these which are known as the Sentiments have been mentioned before. Now we shall discuss the marks of the Psychological States common to them. First of all we shall take up [the case of] the Durable Psychological States.

Love

Love (*rati*) which has pleasure as its basis, is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house, and absence of opposition [from any one]. It is to be represented on the stage by Consequents such as a smiling face, sweet words, motion of eyebrows, and glances and the like.

There is a Śloka [on this point]:

9. Love arises from the attainment of desired objects. Because of its agreeableness, it is to be represented on the stage by sweet words accompanied by [suitable] gestures and movements of limbs.

Laughter

Now, Laughter (*hāsya*) is caused by Determinants such as mimicry of others' actions, incoherent talk, obtrusiveness, foolishness and the like. It is to be represented on the stage by means of Smile and the like.

On this point there is a traditional Śloka:

10. Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with Smile, Laughter and Excessive Laughter.

Sorrow

Sorrow (*śoka*) is caused by Determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity and the like. It is to be represented on the stage by Consequents such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like. Weeping here (i.e. in a play) is of three kinds: [weeping] of joy, [weeping] of affliction and [weeping] due to jealousy. On these points there are traditional Āryās:

11. Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words of remembrance, and tears are not concealed, is called weeping of joy.

12. Weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground, and rolling on the earth, is called weeping due to affliction.

13. Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to jealousy.

14. Sorrow relates to women, persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it, persons of the superior and the middling types are distinguished by their patience and those of the inferior type by their weeping.

Anger

Anger (*krodha*) is caused by Determinants such as insolence, abusive language, quarrel, altercation, opposing [persons or objects] and the like. It is to be represented on the stage by Consequents such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

15. Anger is of five kinds, viz., anger caused by enemies, superior persons, lovers, servants, and feigned anger.

On this point there are traditional Āryās:

16. One should show anger against control by the enemy with knitting of eyebrows, fierce look, bitten lips, hands clasping each other, and with threatening arms, shoulder and chest.

17. One should show anger against control by superiors with slightly downcast eyes, wiping off slight perspiration and not expressing any violent movement.

18. One should show one's anger to the beloved woman by a very slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.

19. Anger to one's servants should be represented on the stage by means of threat, rebuke, dilated eyes and by casting angry looks of various kind.

20. Anger which is shown with a view to the realization of an ulterior motive and which mostly betrays marks of effort, is called feigned anger, and it relates to (lit. moves between) two Sentiments.

Energy

Energy (*utsāha*) relates to persons of the superior type. It is caused by Determinants such as absence of sadness,

power, patience, heroism and the like. It is to be represented on the stage by Consequents such as steadiness, munificence, boldness in an undertaking, and the like. On this point there is a Śloka:

21. Energy which has effort as its basis and which grows out of alertness and such other qualities, should be represented on the stage by acts of vigilance and the like.

Fear

Fear (*bhaya*) relates to women and persons of the inferior type. It is caused by Determinants such as acts offending one's superiors and the king, roaming in a forest, seeing an elephant and a snake, staying in an empty house, rebuke [from one's superiors], a dark rainy night, hearing the hooting of owls and the cry of animals that go out at night, and the like. It is to be represented on the stage by Consequents such as, trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking safety, running away, loud crying and the like. On this point there are Ślokas:

22. Fear arises from an embarassment due to offending one's superiors and the king, seeing terrible objects and hearing awful things.

23. This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.

24. Fear in men arising from terrifying objects should be represented on the stage by actors (lit. dancers) with slackened limbs and suspended movement of the eyes.

There is also an Āryā on this point:

25. This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, licking the lips, drying up of the mouth, loosened limbs and sinking (*visaṇṇa*) body.

Disgust

Disgust (*jugupsā*) relates to women and persons of the inferior type. It is caused by Determinants such as hearing and seeing unpleasant things, and the like. It is to be represented on the stage by Consequents such as, contracting all the limbs, spitting, narrowing down of the mouth, heart-ache and the like. On this point there is a Śloka.

26. Disgust is to be represented on the stage by covering the nose, contracting all the limbs, [general] uneasiness and heart-ache.

Astonishment

Astonishment (*vismaya*) is created by Determinants such as illusion, magic, extraordinary feats of men, great excellence in painting, art-works in parchment and the like. It is to be represented on the stage by Consequents such as wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of "well done," "well done," and the like. On this point there is a Śloka:

27. Astonishment arising from joy due to extraordinary acts should be represented by means such as joy, tears, fainting and the like.

Complementary Psychological States

Durable Psychological States are to be known as described here. We shall now explain the Complementary Psychological States. "Why are these called *vyabhicāriṇaḥ*?"

[In answer] it is said that *vi* and *abhi* are prefixes, and the root *cara* means 'to go,' 'to move. Hence the word *vyabhicāriṇaḥ* means 'those that move in relation to Sentiments towards different [kinds of objects.]' 'Move in' implies carrying. It is questioned, "How do they carry?" In answer it is said, "It is a popular convention to say like this, just as the people say, "The sun carries this *nakṣatra* (star) or that day." It does not, however, mean that these are carried on arms or shoulders. But this is a popular belief. Just as the sun carries this star, so is to be understood that the Complementary Psychological States [carry the Sentiments]. These Complementary Psychological States as mentioned in the Digest are thirtythree in number. We shall describe them now.

Despondency

Despondency (*nirveda*) is caused by Determinants such as, being reduced to poverty, getting insulted, abusive language, anger, beating, loss of beloved persons, and the knowledge of the ultimate (lit. essential) truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like, on the part of women, and of persons of the inferior type.

On this point there is a Śloka:

28. Despondency grows out of being reduced to poverty, and loss of dear ones, and it is to be represented on the stage by deliberation and deep breathing.

On this point there are two traditional Āryās:

29. Despondency arises from loss of dear ones, poverty, disease, envy from seeing the prosperity of others.

30. A despondent man has the eyes bathed in tears, face and eyes miserable due to heavy breathing, and he is like a yogi absorbed in meditation.

Weakness

Weakness (*glāni*) proceeds from Determinants such as, vomitting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, walking a long way, hunger, thirst, sleeplessness and the like. It is to be represented on the stage by Consequents such as a weak voice, lustreless eyes, pale face, slow gait, want of energy, thinness of the body, change of colour and the like.

On this point there are two Āryās:

31. Weakness grows out of vomitting, purgation and sickness, penance, and old age. It is to be represented on the stage by thinness of the body, slow gait and tremor [of the limbs].

32. Weakness is to be represented on the stage by a very weak voice, weakness of the eyesight, poor gait, constant slackness of the limbs.

Apprehension

Apprehension (*śaṅkā*) has doubt as its basis, and it relates to women and persons of the inferior type. It is caused by Determinants such as theft, giving offence to the king and the like. It is to be represented on the stage by Consequents such as constantly looking on, hesitating movement (*avakuṇṭhana*), dryness of the mouth, licking the lips, change of facial colour, tremor, dry lips, loss of voice and the like.

There is Śloka on these points:

33. Apprehension in the Terrible Sentiment is due to robbery, and the like, and in case of the Erotic Sentiment it is due to [a possible] deception on the part of the lover.

Some authorities prescribe (lit. desire) in this case a concealment of appearance which is to be characterized by [adoption of] clever tricks and gestures.

There are two Āryās in this connexion:

34. Apprehension is of two kinds: viz. that arising from one's ownself and that arising from another person. That arising from one's own self is to be known from one's look and efforts.

35. A man with Apprehension has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways,

Envy

Envy (*asūyā*) is caused by Determinants such as various offences, hatred, other people's wealth, good luck, intelligence, sports, learning and the like. It is to be represented on the stage by Consequents such as finding fault with others, decrying their virtues, not paying any heed to these, remaining with downcast face, knitting eyebrows in disparagement, and abusing others in the assembly [of men].

On these points there are two Āryās:

36. Envy arises in a person who is displeased to see other people's good fortune, wealth, intelligence, and exuberence of sportiveness.

37. It is to be represented by a distorted face, knitting eyebrows, face turned away in jealous anger, decrying other people's virtues and showing hatred towards them.

Intoxication

Intoxication (*mada*) is caused by drinking of liquor and similar other things. It is of three kinds, and has five Determinants. There are the following Āryās on this point:

38. Intoxication is of three kinds, viz. light, medium and excessive. It has five causes which should be represented on the stage.

39. While intoxicated some sing, some laugh and some use harsh words while others sleep.

40. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type cry or use harsh words.

41. Light intoxication is characterised by a smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady gait, and relates to persons of the superior type.

42. Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady gait, and relates to persons of the middling type.

43. Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomitting, hiccup and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

44. A character who [acts] drinking on entering the stage is to show that his intoxication is increassing, but the character who enters the stage as drunk should show that his intoxication is decreasing.

45. But the intoxication should be stopped by exit when there is panic, grief and increase of terror due to some cause.

46. On account of these special conditions, intoxication disappears quickly just as grief passes away on hearing the happy news of [sudden] prosperity.

Weariness

Weariness (*śrama*) is caused by Determinants such as walking a long way, exercising of limbs and the like. It is to be represented on the stage by Conseqents such as gentle rubbing of the body, [deep] breathing, contraction of the mouth, belching, massaging of the limbs, very slow gait, contraction of the eyes, making Sītkāra and the like.

There is an Āryā on this point:

47. Weariness in man is caused by walking [a long distance] and exercising [the limbs], and it is to be represented on the stage by [deep] breathing, tired gait and the like.

Indolence

Indolence (*ālasya*) is caused by Determinants such as nature, lassitude, sickness, satiety, pregnancy and the like. And it relates to women, and men of the inferior type. It it to be represented on the stage by Consequents such as aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. On this point there is an Āryā:

48. Indolence arising from lassitude as well as nature should be represented on the stage by discontinuance of all activity except taking food.

Depression

Depression (*dainya*) is caused by Determinants such as poverty, mental agony and the like. It is to be represented on the stage by Consequents such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing [the body] and the like.

There is in Āryā on this point:

49. Depression of men proceeds from anxiety, eager expectation and misery. Different modes of representing it on the stage includes giving up of cleansing [the body] in any way.

Anxiety

Anxiety (*cintā*) is caused by Determinants such as loss of wealth, theft of a favourite object, poverty and the like. It is to be represented on the stage by [deep] breathing, sighing, agony, meditation, thinking with a downcast faee, thinness of the body and the like.

There are two Āryās on this point:]

50. Anxiety of men arises in various ways from the loss of wealth, theft of a favourite object, and a heart full of expectation.

51. It is to be represented on the stage by sighing, deep breathing, agony, and absent-mindedness, giving up of cleansing [the body] and want of self-command.

Distraction

Distraction (*moha*) is caused by Determinants such as accidental injury, adversity, sickness, fear, agitation, remembering past enemity and the like. It is to be represented on the stage by Consequents such as want of movemenr, [excessive] movement of [a particular] limb, falling down, reeling, not seing properly and the like.

There is a Śloka on this point:]

52. Due to seeing a robber in an unexpected place or from panic of different kinds distraction occurs in a man when he finds no help [near by].

There is also an Āryā on this point:]

53, Distraction occurs due to adversity, accidental injury, memory of past enmity. It is to be represented on the stage by suspension of the activity af all senses.

Recollection

Recollection (*smṛti*) is remembering every condition of happiness and misery. It is caused by Determinants such as health, troubled night, disturbed sleep, seeing parallels, having an example, thinking, constant practice and the like. It is to be represented on the stage by Consequents such as nodding of the head, looking down, raising up the eyebrows and the like.

On this point there is a Ślokā and an Āryā[:]

54. One is said to be recollecting something when one remembers past happiness and misery which were either conceived in mind or did actually occur and was forgotten,

55. Recollection arising from health, or relating to the Vedas and Darśanas is to be represented on the stage by raising or nodding of the head and raising the eyebrows.

Contentment

Contentment (*dhṛti*) is caused by [Determinants such as] heroism, spiritual knowledge, learning, wealth, purity, good conduct, devotion to one's superiors, getting excessive amount of money, enjoying sports, and the like. It is to be represented on the stage by Consequents such as enjoyment of objects gained, and not grumbling over objects unattained, the past, [objects] partially enjoyed and lost and the like.

On this point there are two Āryās[:]

56. Contentment arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow end sadness.

57. When one enjoys attained objects such as [sweet] sound, touch, taste, form and smell, and is not sorry over their non-attainment, one is said to have Contentment.

Shame

Shame (*vrīdā*) has improper action as its basis. It is caused by Determinants such as repentance on account of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like. It is to be represented on the stage by Consequents such as covered face, thinking with downcast face, drawing lines on the ground, touching clothes and rings, and biting the nails, and the like.

There are two Āryās on this point:

58. When a man, after he has done anything improper, is seen by those who are pure, he becomes repentant and is ashamed.

59. The ashamed man will cover his face, draw lines on the ground, bite the nails and touch clothes and rings.

Inconstancy

Inconstancy (*capalatā*) is caused by Determinants such as love, hatred, malice, impatience, jealousy, opposition and the like. It is to be represented on the stage by Consequents such as harsh words, rebuke, beating, killing, taking prisoner, goading and the like.

There are two Āryās on this point:

60 When a man does anything like killing or beating any one withot any forethought, he is said to be inconstant because of his not being definite in his action.

Joy

Joy (*harṣa*) is caused by Determinants such as attainment of a desired object, union with a beloved person, mental satisfaction, favour of gods, preceptor, king, and husband (or master), receiving [good] food, clothing and money and enjoying them, and the like. It is to be represented on the stage by means of Consequents such as brightness of the face and the eyes, using sweet words, embracing, horripilation, tears, perspiration and the like.

There are two Āryās on this point:

61. Joy is caused to a man when he has attained any object or obtained anything which was unobtainable or has met his beloved one or has his heart's desire fulfilled.

62. It is to be represented on the stage by brightness of the eyes and the face, loving words, embrace, delicate movement of the limbs, and perspiration and the like.

Agitation

Agitation (*āvega*) is caused by Determinants such as portents, wind or rains, [outbreak of] fire, running about of elephants, hearing very good or very bad news, stroke of calamity and the like. In this connexion portents include [a stroke of] lightning and [falling]of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all the limbs, distraction of the mind, loss of facial colour, surprise and the like. [Agitation] due to violent winds is to be represented by veiling [the face], rubbing the eyes, collecting [the ends] of clothes [worn], hurried going and the like. [Agitation] due to [heavy] rains is to be represented by lumping together of all the limbs, running, looking for some covered shelter, and the like. [That] due to [an outbreak of] fire is to be represented by eyes troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like. That due to running about of elephants is to be represented by hurried retreat, unsteady gait, fear, paralysis, tremor, looking back and the like. [That] from hearing something favourable is to be represented by getting up, embracing, giving away clothes and ornaments, weeping, horripilation and the like. That due to hearing anything unpleasant is to be represented by falling down on the ground, lamentation, rolling about [even] on a rough surface, running away, bewailing, weeping and the like. And that due to a stroke of calamity (*vyasana*) is to be represented by sudden retreat, taking up weapons and armour, mounting elephants and horses and chariots, determination and the like.

63. Agitation of these eight kinds has hurry as its basis. This is characterised by patience on the part of persons

of the superior and the middling types; but agitations of the inferior type is marked by flight.

On this point there two Āryās:]

64. Agitation occurs over an unpleasant report, disregard of instruction, throwing a missile, and panic.

65. Agitation due to an unpleasant report, has as its Consequents assuming a sad look, and that due to a sudden appearance of enemy is to be represented by clash of weapons.

Stupor

Stupor (*jaḍatā*) is caused by Determinants such as cessation of all activity, hearing of a much desired thing or a [very] harmful thing, sickness and the like, It is to be represented on the stage by Consequents such as not uttering any word, speaking indistinctly, remaining absolutely silent, looking with a steadfast gaze, dependence on others and the like.

There is an Āryā on this point:

66. A man is called stupid when due to senselessness he cannot distinguish between good and evil as well as happiness and misery, and remains silent, and dependent on others.

Arrogance

Arrogance (*garva*) is caused by Determinants such as kingship, noble birth, personal beauty, youth, learning, power, attainment of wealth ond the like. It is to be represented on the stage by Consequents such as contempt [for others], harassing [people], not giving reply [to one's question], not greeting [others], looking to shoulders, flurry, contemptous laughter, harsh words, transgressing [commands of] the superiors, rebuking and the like.

There is an Āryā on this point:]

67, Arrogance of persons of the inferior type due to acquisition of learning, youth, personal beauty, royal power

and attainment of wealth is to be represented by movement of the eyes and the limbs.

Despair

Despair (*viṣāda*) is caused by Determinants such a nonfulfilment of the work undertaken, natural calamity and the like. It is to be represented on the part of persons of the superior and the middling types by Consequents such as looking for allies, thinking about means, loss of energy, absentmindedness, deep breathing the like. And on the part of persons of the inferior type it is to be represented by running about aimlessly looking down, drying up of the mouth licking the corner of the mouth, sleep, deep breathing, meditation and the like.

There are two Āryās on this point:]

68. Despair arises from nonfulfilment of the work begun, being taken at the time of committing theft, and giving offence to the king and like.

69. In case of persons of the superior and the middling types this is to be represented by mental distraction and thinking about various means, and in case of persons of the inferior type sleep, deep breathing, and [aimless] reflection are to represent it.

Impatience

Impatience (*autsukya*) is created by Determinants such as separation from beloved persons, remembering them, sight of a garden and the like. It is to be represented on the stage by Consequents such as sighs, thinking with downcast face, sleep, drowsiness, desire for lying down and the like.

There is an Āryā on this point:]

70. Impatience arises from the loss of beloved persons or from remembering them. This is to be represented on the stage by thinking, want of sleep, drowsiness, dullness of the body and the like.

Sleeping

Sleeping (*nidrā*) is caused by Determinants such as weakness, fatigūe, exhaustion, intoxication, indolence, [too much] thinking, too much eating, [soporific] nature and the like. It is to be represented on the stage by Consequents such as heaviness of the face, streching the limbs, rolling of the eyes, yawning, rubbing of the body, deep breathing, relaxed body, closing the eyes, bewilderment, and the like.

There are two Aryās on this point [:]

71. Sleep comes to a man through weakness, fatigue, exertion, [too much] thinking, natural tendency [to sleep] and keeping awake throughout the night.

72. It is to ba represented on the stage by Consequents such as heaviness of the face, closing the eyes, or their rolling, stupor, yawning, massaging of the body and the like.

Epilepsy

Epilepsy (*apasmāra*) is caused by Determinants such as being possessed by a god, a Nāga, a Yakṣa, a Rākṣa, a Piśāca and the like, and a memory of such beings, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper interval of time [in taking food, in sleeping etc.], derangement of humours (*dhātu*)[1] and the like. It is to be represented on the stage by Consequents such as throbbing, trembling, running, falling down, perspiration, foaming in the mouth, hiccup, licking [the lips] with the tongue, and the like.

On this point there are two Āryās[:]

73. Epilepsy occurs in a person when he is possessed by Bhūtas and Piśācas, when he remembers these beings,

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72. [1] They are three in number viz. wind (*vāyu*), bile (*pitta*) and phlegm (*kapha*).

[eats] Ucchiṣṭa[1], stays in a deserted house, disregards proper interval of time [for taking food etc.], and is impure [in body].

74. Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

Dreaming

Dreaming (*supta*) is caused by Determinants such as interruption of sleep, enjoying objects of senses, infatuation [of any kind], spreading the bed on the ground, dragging the bed over the ground and the like. The dreaming which occurs in sleep is to be represented by Consequents such as deep breathing, dullness of the body, closing the eyes, stupefaction of all the senses, dreams and the like.

There are two Āryās on this point:]

75. Dreaming occurs due to interruption of sleep, enjoying objects of senses and infatuation [of any kind]. It is to be represented on the stage by closing the eyes, deep breathing, dreaming dreams and talking while asleep.

76. Dreaming is to be represented on the stage by deep breathing, imperfectly closing eyes, stupefaction of all senses and absence of all activity.

Awakening

Awakening (*vibodha*) is the break of sleep, and it is caused by Determinants such as digestion of food, bad dreams, loud sound, sensitive touch and the like. It is to be represented on the stage by Consequents such as yawning, rubbing the eyes, leaving the bed, and the like.

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73. [1] That which is left over in the plate after a person has finished his meal.

There is an Āryā on this point:]

77. Awakening is caused by digestion of food, [loud] sound, [sensitive] touch and the like. It is to be represented on the stage by yawning, rubbing the face and the eyes, and the like.

Indignation

Indignation (*amarṣa*) is caused to persons abused or insulted by those having superior learning, wealth or power. It is to be represented on the stage by Consequents such as shaking the head, perspiration, thinking and reflecting with a downcast face, determination, looking for ways and means and allies, and the like.

There are two Ślokas on this points:]

78. Indignation grows in energetic men who have been abused or insulted in an assembly by those having superior learning and wealth.

79. It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like.

Dissimulation

Dissimulation (*avahitthā*) is the concealment of appearance. It is caused by Determinants such as shame, fear, defeat, respect, deceit and the like. It is to be represented on the stage by Consequents such as speaking like another person, looking downwards, break in the speech, feigned patience and the like.

There is a Śloka on this point:]

80. Dissimulation is due to impudence, deceit, fear and the like. It is to be represented by carelessness about an action, and not speaking much in reply or in addressing [others].

Cruelty

Cruelty (*ugratā*) is caused by Determinants such as arrest of robbers, offence to kings, offending words and the like. It

is to be represented on the stage by Consequents like killing, imprisoning, beating, rebuking and the like.

There is an Āryā on this point:

81. Cruelty occurs when a robber is arrested or the king is given affence. It is to be repressented on the stage by Consequents such as killing, imprisoning, beating, rubuking and the like.

Assurance

Assurance (*mati*) is caused by Determinants such as thinking about the meaning of many Śāstras and considering the pros and cons of things. It is to be represented on the stage by Consequents such as instructing pupils, ascertainment of [any] meaning, removal of doubt and the like.

There is a Ślokā on this point:

82. Assurance comes to men when they are well-versed in the meaning of many Śāstras. It is to be represented on the stage by Consequents such as instructing pupils and explaining the meaning [of Śāstras].

Disease

Disease (*vyādhi*) owes it origin to [an attack of three humours such as] wind (*vāta*), biles (*pitta*) and phlegm (*kapha*).[1] Fever and similar other illnesses are special varieties of it. Fever is of two kinds, viz. that with a feeling of cold (*śīta*) and that with a feeling of heat (*dāha*). Fever with a feeling of cold should be represented by Consequents such as shivering, tremor of the entire body, bending [the body], shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. And that with a feeling of heat, is to be represented by

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82, [1] See the Kāśyapasaṃhitā, XXVII. 6.

throwing out clothes, the hands and the feet, desire [to roll on] the ground, [use of] unguent, desire for coolness, lamentation, crying and the like, The other types of sicknesses are to be represented on the stage by Consequents such as narrowing down the mouth, dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor and the like.

There is a Śloka on this point:]

83. Sickness in general should be represented on the stage by looseness of the limbs, throwing out the limbs and narrowing down the mouth due to illness.

Insanity

Insanity (*unmāda*) is caused by Determinants such as death of beloved persons, loss of wealth, stroke of adversity, derangement of [the three humours]: wind (*vāta*), biles (*pitta*), phelgm (*śleṣmā*), and the like. It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing and reciting [something] without any reason, smearing [the body] with ashes and dust, taking grass, Nirmālya[1]. soiled cloth, rags, potsherd and earthen tray as decoration [of the body], many other senseless acts, and imitation of others.

There are two Āryās on this point:]

84. Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (*vāta*), biles (*pitta*), phlegm (*kapha*), derangement of the heart in various ways.

85. Insanity is to be represented by laughing, weeping, sitting, running and crying without any reason, and [other] senseless acts.

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83. [1] Remains of a flower-offering to a deity, which is supposed to purify a person who takes it with reverence.

Death

Death (*maraṇa*) comes through disease as will as accidental injury. Of these two kinds of death, that from sickness is caused by Determinants such as a malady of the intestine and the liver, colic pain, disturbance of humours, tumours, boils, fever, cholera, and the like. And that due to accidental injury is caused by weapons, snake-bite, taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, chariot and other vehicles. I shall now speak of the different methods of their representation on the stage. Death from disease is to be represented on the stage by Consequents such as looseness of the body, motionlessness of the limbs, closed eyes, hiccup, deep breathing, looking for family members, speaking indistinct words and the like.[1]

There is a Śloka on this point:]

86. Death due to disease is to be represented on the stage by one mark viz. loose body and inactive sense-organs. But death due to accidental injury is to be represented on the stage in different ways: e g, [death due to] wound by weapons is to be represented by Consequents such as suddenly falling down on the ground and the like. In case of snake-bite or taking poison [there is a gradual] development of its symptoms which are eight in number, viz. thinness (of the body), tremor, burning sensation, hiccup, foam at the mouth, breaking of the neck, paralysis and death.

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85. [1] Earlier writers on the Hindu drama wrongly believed that NŚ. excluded scenes of death from the stage. See Keith, Skt. Drama, pp. 222; also M. Ghosh, "A so-called convention of the Hindu Drama," IHQ. IX. 1933, pp. 981 ff. Windisch thought that Śūdraka in his Act. VIII violated a rule in showing the murder of Vasantasenā by Śakāra (Der griechische Einfluss in indische Drama, Berlin, 1882. p. 43).

There are two traditional Ślokas on this point:]

87-88. The firt symptom of the development [of the effect of poison] is thinness of the body, the second tremor, the third a burning sensātion, the fourth hiccup, the fifth foaming at the mouth, the sixth breaking of the neck, the seventh paralysis and and ths eighth death.

There are besides two Āryās ou this point:]

89. Death due to [an attack of] a ferocious animal, elephant, horse, or falling from chariots and mounts, and wound by weapons should be represented by absence of any further movement of the body.

90. Thus death occurs under various conditions. It should be represented by suitable words, gestures and movements.

Fright

Fright (*trāsa*) is caused by Determinants such as flash of lightning, a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like. It is to be represented on the stage by Consequents such as, shaking of narrow limbs, tremor [of the body], paralysis, horripilation, speaking with a choked voice, talking irrelevantly, and the like.

There is a Śloka on this point:

91. Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-shut eyes.

Deliberation

Deliberation (*vitarka*) is caused by Determinants such as doubt, cogitation, perplexity and the like. It is to be represented on the stage by Consequents such as various discussions, settling the definition, accepting the deliberation and the like.

There is a Śloka on this point:

92. Deliberation which arises from discussions and which has doubt as its basis, is to be represented on the stage by shaking of the head, the eyebrows and the eyelashes.

These are the thirtythree Transitory States; they are to be produced in a play by men and women of the superior, middling and inferior types in conformity with [proper] place, time and occasion.

93. These thirtythree are known as the Transitory States. I shall now explain in detail the Sāttvika States.[1]

Sāttvika States

Now it may be asked,

"Are these States called Sāttvika, because other States (Determinants, Consequents and Transitory States) are said to be devoid of Sattva?" [In answer] it is said that the Sattva in this connexion is [something] originating in mind. It is caused by the concentrated mind. The Sattva is accomplished by concentration of the mind. Its nature [which includes] horripilation, tears, loss of colour and the like, cannot be mimicked by an absent-minded man. The Sattva is desired in a play because of its imitating human nature. If the question is, 'Is there any example in support of this view?' then it may be said that in theatrical practice, situations of happiness as well as misery should so purely accord with the Sattva behind them that they may appear to be realistic (*yathāsvarūpa*). How can sorrow which has weeping as its basis, be represented on the stage by any one who is not sorry? And how can happiness which has joy as its basis be represented on the stage by any one who is not happy?

93. [1] See above note 1 on VI 22.

Hence the Sattva being desired [in acting] in connexion with certain States the latter are called Sāttvika. This Sattva is explained by the fact that tears and horripilation are respectively to be shown by persons who are not [actually] sorry or happy.

94. The eight Sāttvika States are as follows: Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting.

Among these,

Perspiration

95. Perspiration (*sveda*) occurs as the result of anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer and massage.

Paralysis and Trembling

96. Paralysis (*stambha*) occurs as being due to joy, fear, sickness, surprise, sadness, intoxication and anger, and Trembling due to cold, fear, joy, anger, touch [of the beloved] and old age.

Weeping

97. Weeping (*asra*) occurs as being due to joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.

Change of Colour and Horripilation

98. Change of Colour (*vaivarṇya*) occurs as being due to cold, anger, fear, toil, sickness, fatigue and heat, and Horripilation (*romāñca*) due to touch, fear, cold joy, anger and sickness.

Change of Voice and Fainting

99. Change of Voice (*svara-sāda*) occurs as being due to fear, joy, anger, fever, sickness and intoxication, and Fainting

(*pralaya*) due to too much toil, swoon, intoxication, sleep, injury, astonishment and the like.

Representation of the Sāttvika States

100. These are to be known by the wise as the eight Sāttvika States. I shall speak afterwards about actions which will represent these States.

101. Paralysis should be represented on the stage by being inactive, motionless, dispirited like an inert object, senseless, and stiff-bodied.

102. Perspiration should be represented on the stage by taking up a fan, wiping off sweat and looking for breeze.

103. Horripilation should be represented on the stage by repeated thrills, hairs standing on the end, and by touching the body.

104. Change of Voice should be represented by broken and choking voice, and Trembling by quivering, throbbing and shivering.

105. Change of Colour should be represented by alteration of colour of the face by putting pressure on the artery, and this is dependent on the limbs.

106. Weeping should be represented on the stage by rubbing the eyes and shedding tears, and Loss of Consciousness by inaction, motionlessness, imperceptible breathing and [finally] by falling on the ground.

Application of States to different Sentiments

107. These are the fortynine States of the three kinds mentioned by me. Now you ought to hear of the different Sentiments to which they are applicable.

108-109. All the [fortynine] States except indolence,

cruelty and disgust are applicable to the Erotic Sentiment (lit. raise the Erotic Sentiment by their own name).

110. Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping and dissimulation are the States applicable to the Comic Sentiment.

111. Discouragement, anxiety, depression, weariness, weeping, stupor and death are the States applicable to the Pathetic Sentiment.

112. Arrogance, envy, energy, agitation, intoxication, anger, inconstancy and cruelty are the States applicable to the Furious Sentiment.

113-114, Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance and deliberation are the States applicable to the Heroic Sentiment.

115. Perspitation, trembling, horripilation, choking voice, fear, death, change of colour are the States applicable to the Terrible Sentiment.

116. Epilepsy, insanity, despair, intoxication, death, sickness and fear, are the States applicable to the Odious Sentiment.

117. Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, stupor, joy and fainting are the States applicable to the Marvellous Sentiment.

118. These Sāttvika States which depend on the various kinds of Histrionic Representation are included into all the Sentiments by experts in the production of plays.

119-120, No play in its production can have one Sentiment only. If in an assemblage of the many States, Sentiments, Styles (*vṛtti*) and Local Usages (*pravṛtti*) [in the production of a play] any one item has varied representation, it

should be considered the Dominant Sentiment and the rest the Transitory ones.

121. That which stands on the principal theme [of the play] and is combined with Determinants, Consequents and Transitory States is the Dominant Sentiment.

122. [1]This Dominant Sentiment should be represented with an exuberence of the Sattva, but the Transitory States by mere physical gestures (lit. form), for they are to support the Dominant Sentiment [and as such should not excel it].

123. [Independent representation of] a variety [of Sentiments] does not displease and such a variety is rare in practical life (lit. amongst people). But a mixture of different Sentiments will, however, bring pleasure [to the spectators] when such is carefully represented.

124. In [the production of] plays the Dominant, the Sāttvika and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideas, should be assigned to male[1] characters.[2]

125. The Sentiments and the States in plays are thus to be created. One who knows this well will attain the best Success [in the production of a play].

Here ends Chapter VII of Bharata's Nāṭyaśāstra, which treats of the Representation of the States.

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122. [1] A disregard of this principle is liable to cause undue prominence to minor characters in a play and thereby to frustrate the principal object of the playwright.

124. [1] *puṃsānukīrṇāḥ* (*puṣpāvakīrṇāḥ* B.G.).

[2] An analysis of the plays of the best kind, known to us seems to explain this rule. For in almost all of them superior roles are assigned to men who can better be made the vehicle of different and complex psychological states.

Chapter Eight

GESTURES OF MINOR LIMBS

The sages question.

1-2. Through your kindness we have heard in due order everything relating to the origin of the States[1] and Sentiments[2]. We shall now like to know also what the experts say about the different kinds of Histrionic Representation, their meanings and different subdivisions.

3. O the blessed one, you are also to tell us accurately what kinds of Histrionic Representation are to be applied to which [places or occasions] by persons aiming at Success.

Bharata answers.

4. On these words of the sages, Bharata spoke thus relating to the four kinds of Histrionic Representation.

5. "O sages, I shall now speak to you in detail so that the Histrionic Representation becomes properly explained to you.

[1]We shall speak of [the fact that] the *abhinaya* (Histrionic Representation) is of four kinds. The question is, "Why is it called the *abhinaya*?" It is said in reply to this that the *abhinaya* is derived from the prefix *abhi*, and the verbal root *nī* meaning 'to cause to get' (to attain), and the sufix *ac* attached to these two. Hence a [full] answer to this should be made after a consideration of the root and its meaning.

There is a Śloka on this point[:]

6, As the root *nī* preceded by *abhi* means 'carrying the performances (*prayoga*) of a play [to the point of direct] as-

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1-2. [1] See VIII. [2] See VI.

5. [1] This portion till the beginning of 6 is originally in prose.

certainment of its meaning,' so [the word made out of them] becomes *abhinaya* (carrying towards).

Meaning of abhinaya

7. *Abhinaya* is so called because in the performance [of a play] it together with the Śākha[1], the Aṅga[2] and the Upāṅga[3] explains the meaning of different [things].

Four kinds of abhinaya

8. O Brahmins, the Histrionic Representation of a play takes place in four ways, and on this [Representation] the plays of different types rest.

9. O Brahmins, this Histrionic Representation is known to be fourfold[:] Gestures[1] (*āṅgika*), Words, (*vācika*) Dresses and Make-up (*āhārya*) and the Sattva.

Gesture: its three varieties

10. Of these, the Sattva has been described before[1], along with the States; now listen first of all above the Gestures.

11. The Gesture is of three kinds, viz. that of the limbs (*śārira*), that of the face (*mukhaja*) and that related to [different], movements of the entire body (*ceṣṭākṛta*) including the Śākhā, the Aṅga and the Upāṅga.

12. Dramatic performance in its entirety relates to the six limbs including the major and the minor ones, such as head, hands, lips, breast, sides and feet.

13. The six major limbs (*aṅga*) are head, hands, breast, sides, waist and feet, and the (six) minor limbs (*upāṅga*) are eyes, eyebrows, nose, lower lip and chin.

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7. [1] See 15 below.
[2] See 13 below. [3] See 13 below.

9. [1] More properly 'gestures and postures.' 10. [1] VII. 92.

14. Producers of plays should reckon the Śākhā, dance (*nṛtta*) and the Aṅkura as the three aspects of the Histrionic Representation.

15. The Gestures are called the Śākhā;[1] pantomiming through them is the Aṅkura[2] and that which is based on the Karaṇas[3] and consists of the Aṅgahāras[4] is called dance (*nṛtta*).

16. O Brahmins, listen first of all about the different gestures of the head, which are included in the facial gestures and which support many Sentiments (*rasa*) and States (*bhāva*).

Gestures of the head and their uses

17-18. The gesture of the head is of thirteen[1] kinds, viz. Ākamptita, Kampita, Dhuta, Vidhuta, Parivāhita, Udvāhita, Avadhuta, Añcita, Nihañcita, Parāvṛtta, Utkṣipta, Adhogata, and Lolita.

19. Ākampita: Moving the head slowly up and down is called the Ākampita.

Kampita: When the movements in the Ākampita head are quick and copious the same is called Kampita.[1]

20. (Uses): The Ākampita head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order.

21. The Kampita head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness and intolerance.

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15. [1] From Śārṅgadeva's definition (SR. VII. 37-38) we learn that the *śākhā* means the flourish of the gesticulating hand (*kara-vartanā*) preceding one's speech, whereas the *aṅkura* means such a flourish following it.

[2] See IV. 299 ff. [3] See IV. 170 ff.

[4] See IV. 170 ff.

17-18. [1] The AD. has nine gestures of the head. See ed. M. Ghosh, 49-65, and A.K. Coomaraswamy, MG. pp. 36-38.

22. Dhuta and Vidhuta: A slow movement of the head is called the Dhuta, and when this movement is quick, it is called the Vidhuta.

23. (Uses): The Dhuta head is applicable in unwillingness, sadness, astonishment, confidence, looking sideways, emptiness and forbidding.

24. The Vidhuta head is to be applied in an attack of cold, terror, panic, fever and the first stage of drinking.

25. Parivāhita and Udvāhita: When the head is alternately turned to the two sides it is called Parivāhita, and when it is once turned upwards it is known as Udvāhita.

26. (Uses): The Parivāhita head is applicable in demonstration, surprise, joy, remembering, intolerance, cogitation, concealment and [amorous] sporting.

27. The Udvāhita[1] head is to be applied in pride, showing height, looking high up, self-esteem and the like.

28. Avadhuta: When the head is lowered once after turning it up it is called Avadhuta. (Uses): It is to be applied in [communicating] a message, invoking [a deity], conversation and beckoning [one to come near].

29. Añcita: When the neck is slightly bent on one side the Añcita head is the result. (Uses): It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

30-31. Nihañcita: When two shoulders are raised up the neck bent on one side, the Nihañcita head is produced. (Uses): It is to be used by women in pride, Amorousness (*vilāsa*),[1] Light-heartedness (*lalita*)[2] Affected Indifference, (*bibboka*),[3] Hysterical Mood, (*kilakiñcita*),[4] Silent Expression

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25. [1] G. names the head movement as *ādhūta*.

30-31. [1]See XXIV. 15. [2] See *ibid* 22.

[3] See *ibid* 21. [4] See *ibid* 18.

of Affection (*moṭṭāyita*),[5] Pretended anger, (*kuṭṭamita*),[6] Paralysis and Jealous anger (*māna*)-

32. Parāvṛtta: When the face is turned round, the Parāvṛtta head is the result. (Uses): It is to be used in turning away the face and looking back and the like.

33. Utkṣipta: When the face remains is raised up, the Utkṣipta head is the result. (Uses): It is used to indicate lofty objects and application of divine weapons.

34. Adhogata: The head with the face looking downwards is called Adhogata. (Uses): It is used in shame, bowing [in salutation] and sorrow.

35. Parilolita: When the head is moving on all sides, it is called Parilolita. (Uses): It is used in fainting, sickness, power of intoxication being possessed by an evil spirit, drowsiness and the like.

36. Besides these there are many other gestures of the head, which are based on popular acting. These are to be used according to the popular practice (lit. nature).

37. I have spoken about the thirteen gestures of the head. Now I shall discuss the characteristics of the Glances.

Thirtysix Glances

38. Glances expressing the Sentiments[1] are Kāntā, Bhayānakā, Hāsyā, Karuṇā, Adbhutā, Raudrī, Vīrā, and Bībhatsā.

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5 See *ibid* 19. 6 See *ibid* 20.

38. The AD. has only eight glances, see ed. M. Ghosh, 66-78, and A. K. Coomaraswamy, MG. p. 40. But curiously enough the names of the eight glances in the AD. even if referred by Coomaraswamy's text to the Bharataśāstra, does not occur in the NŚ. which has no less than thirtysix glances. Besides the eight glances Coomaraswamy's text records (*loc. cit.*) fortyfour glances which include those mentioned in the NŚ.

39. Glances to be used in the Dominant States are Snigdhā, Hṛṣṭā, Dīnā, Kruddhā, Dṛptā, Bhayānvitā, Jugupsitā and Vismitā.

40-42. Glances to be used in the Transitory States such as Śūnyā, Malinā, Śrāntā, Lajjānvitā, Glānā, Śaṅkitā, Viṣaṇṇā, Muktā, Kuñcitā, Abhitaptā, Jihmā, Lalitā, Vitarkitā, Ardhamukulā, Vibhrāntā, Viplutā, Ākekarā, Vikośā, Trastā and Madira, make up their number thirtysix.[1]

Glances to express the Sentiments

43. I shall now explain the characteristics of these Glances in connexion with the various Sentiments and the States, and shall describe their functions.

44. Kāntā: When with a feeling of love a person contracts his eyebrows and castes a sidelong look, he is said to have a Kāntā (pleasing) Glance which has its origin in joy and pleasure. It is used in the Erotic Sentiment.

45. Bhayānakā: The Glance in which the eyelids are drawn up and fixed, and the eyeballs are gleaming and turning up is called Bhayānakā (terrible). It indicates a great fear and is used in the Terrible Sentiment.

46. Hāsyā: In the Hāsyā (smiling) Glance the two eyelids are by turns contracted, and they open with the eyeballs moving and slightly visible; it should be used in representing jugglery.

47. Karuṇā: The Glance in which the upper eyelid has descended, the eyeball is at rest due to mental agony, and the gaze is fixed at the tip of the nose, and there is tear, is called Karuṇā (pathetic).

40-42. [1] See note 1 to 38 above.

48. Abdhutā: The Glance in which eyelashes are slightly curved at the end, eyeballs are raised in wonder, and the eyes are charmingly windened till the end, is called the Adbhutā (of wonder).

49. Raudrī: The pitiless Glance in which the eyeballs are rough, red, raised, and the eyelids are still and the eyebrows knitted, is called Raudrī (cruel), and it is used in the Furious Sentiment.

50. Vīrā: The Glance which is bright, fully open, agitated, serious, and in which eyeballs are at the centre of the eye (lit. level) is called Vīrā (heroic), and it is used in the Heroic Sentiment.

51. Bībhatsā: The Glance in which the corners of the eyes are nearly covered by eyelids, the eyeballs are disturbed in disgust and the eyelashes are still and close to each other, is called Bībhatsā (odious).

Glances to express Dominant States

52. Glances defined here are known to occur in relation to the Sentiments. I shall now explain the Glances relating to the Dominant States.

53. Snigdhā: The Glance which is not much widened (lit. medium widened), is sweet, and in which eyeballs are still, and there are tears of joy, is called Snigdhā (loving); it is used in love (lit. grows out of love).

54. Hṛṣṭā: The Glance which is moving, slightly bent and in which eyeballs are not wholly visible (lit. entering), and there is winking, is called Hṛṣṭā (joyful); it is used in laughter.

55. Dīnā: The Glance in which the lower eyelid is slightly fallen, eyeballs are slightly swollen, and which is moving very slowly, is called Dīnā (pitiable); it is used in sorrow.

56. Kruddhā: The rough Glance in which eyelids are motionless and drawn up, eyeballs are immobile and turned up, and the eyebrows are knitted, is called Kruddhā (angry); it is used in anger.

57. Dṛptā: The steady and widely opend Glance in which eyeballs are motionless, and which shows forth (lit. emits) prowess is called Dṛptā (haughty); it is used in showing energy (lit. grows out of energy).

58. Bhayānvitā: The Glance in which the eyes are widely opened, the eyeballs are mobile in fear and are away from the centre [of the eye], is called Bhayānvitā (awe-stricken); it is used in fear.

59. Jugupsitā: The Glance in which eyelids are contracted but not joined together, and the eyeballs are covered and are turning away from the object coming in view (lit. the place in view) is called Jugupsitā (disgusting); it is used in disgust.

60. Vismitā: The level Glance which is fully blown and in which eyeballs are throughly turned up and the two eyelids are motionless, is called Vismitā (astonished); it is used in astonishment.

Glances to express Transitory States

61. These are the Glances relating to the Dominant States, that I have just defined. I shall now explain the characteristics of the Glances in the Transitory States.

62. Śūnyā: The Glance which is weak and motionless and in which the eyeballs and the eyelids are in ordinary position (lit. level), and which turns to the space and is not attentive to external objects is called Śūnyā (vacant).

63. Malinā: The Glance in which ends of the eyelashes are not shaking and ends of the eyes are pale, and which is

characterised very much by half-shut eyelids, is called Malinā (pale).

64. Śrāntā: The resting Glance in which eyelids have been let down due to fatigue, corners of the eyes are narrowed, and the eyeballs are fallen, is called Śrāntā (tired).

65. Lajjānvitā: The Glance in which ends of the eyelashes are slightly bent, the upper eyelid is descending in shyness, the eyeballs are lowered due to shame, is called Lajjānvitā (bashful).

66. Glānā: The languid Glance in which the eyebrows and the eyelashes are slowly moving and eyeballs are covered [under the eyelids] due to fatigue, is called Glānā (lazy).

67. Śaṅkitā: The concealed Glance which is once moved, and once at rest, slightly raised, obliquely open and in which the eyeballs are timid, is Śaṅkitā (apprehensive).

68. Viṣaṇṇā: The bewildered Glance in which eyelids are down wide apart in dejection, and there is no winking and the eyeballs are slightly motionless, is called Viṣaṇṇā (dejected).

69. Mukulā: The Glance in which eyelashes are slightly trembling, the upper eyelids are of the Mukula type and the eyeballs are opened in happiness, is called Mukulā.

70. Kuñcitā: The Glance in which ends of eyelashes are bent due to the eyelids being contracted and the eyeballs are also contracted, is called Kuñcitā (contracted).

71. Abhitaptā: The Glance in which the eyeballs are slowly moving due to the movement of the eyelids, and which indicates much distress and pain, is called Abhitaptā (distressed).

72. Jihmā: The Glance in which the eyelids are hanging down and slightly contracted and the eyeballs are concealed, and which casts itself obliquely and slyly is called Jihmā (crooked).

73. Lalitā: The Glance which is sweet, and contracted at the end [of the eye] and which is smiling and has movement of the eyebrows, and shows signs of love is called Lalitā (amorous).

74. Vitarkitā: The Glance in which the eyelids are turned up for guessing, the eyeballs are full blown and moving downwards is called the Vitarkitā (conjecturing).

75. Ardhamukulā: The Glance in which owing to joy the eyelids are of the Ardhamukulā type, the eyeballs are half-blown and slightly mobile is called Ardhamukulā.

76. Vibhrāntā: The Glance in which the eyeballs are moving and so are the eyelids, and the middle [of the eye] is wide open and full-blown, is called Vibhrāntā (confused).

77. Viplutā: The Glance in which the eyelids [first] tremble and then become motionless and the eyeballs are [again] disturbed, is called Viplutā (disturbed).

78. Ākekarā: The Glance in which the eyelids and the corner of the eyes are slightly contracted and joined together, and is half-winking, and the eyeballs are repeatedly turning up, is called Ākekarā (half-shut).

79. Vikośā: The joyful Glance in which the two eyelids are wide open and there is no winking and the eyeballs are not immobile, is called Vikośā (full-blown).

80. Trastā: The Glance in which the eyelids are drawn up in fear, the eyeballs are trembling and the middle of the eye is full-blown due to panic, is called Trastā (frightened).

81. Madirā: The Glance in which the middle of the eye is rolling, the ends of the eyes are thin, the eyes are bent, and the corners of the eyes are fully widened, is called Madirā (intoxicated). It is to be used in representing light intoxication.

82. In medium intoxication this Glance should have its

eyelids slightly contracted, the eyeballs and and the eyelashes slightly mobile.

83. In excessive (lit. the worst) intoxication the Glance should have [either too] much winking or no winking at all, and the eyeballs in it should be slightly visible, and it (the look) should be turned downwards.

84. These are the thirtysix Glances due to the Sentiments and the Dominant States described by me. Now listen about their uses.

Uses of Glances expressing Transitory States

85. Glances due to the Sentiments are to be used in representing them, while Glances due to the Dominant (States) should be used in expressing these. Now listen about the uses of Glances due to the Transitory States in representing these (States),

86-93. Śūnyā (vacant)—in anxiety and paralysis (motionlessness).

Malinā (pale)—in discouragement, change of colour.

Śrāntā (tired)—in weariness and depression.

Lajjānvita—(bashful)—in shame.

Glānā (lazy)—in epilepsy, sickness and weakness.

Śaṅkitā (apprehensive)—in apprehension.

Viṣaṇṇā (dejected)—in despair.

Mukulā—in sleeping, dreaming and happiness.

Kuñcitā (contracted)—in envy, undesirable object, objects visible with difficulty and pain in the eye.

Abhitaptā (distressed)—in discouragement, accidental hurt and distress.

Jihmā (crooked)—in envy, stupor and indolence.

Lalitā (amorous)—in contentment and joy.

Vitarkitā (conjecturing)—in recollection and deliberation.

Ardhamukulā—in joy due to an experience of [sweet] smell or touch.

Vibhrāntā (confused)—in agitation, hurry and confusion.

Viplutā (disturbed)—inconstancy, insanity, affliction of misery and death.

Ākekarā (half-shut)—in looking to a distant [object], separation, and consecration by sprinkling (*prokṣita*)[1].

Vikośā (full-blown)—in awakening, arrogance, indignation, cruelty and assurance.

Trastā (frightened)—in fright.

Madirā (intoxicated)—in intoxication.

94-95. Here I have finished the proper description of thirtysix Glances; now listen about the [additional] Glances, and gestures of the eyeballs, the eyelids and the eyebrows due to the Sentiments and the States.

Eyeballs

95-96. Eyeballs have gestures of nine kinds: Bhramaṇa (moving round), Valana (turning), Pāta = Pātana (relaxing), Calana, (trembling), Saṃpraveśana, (drawing inside), Vivartana, (turning sideways), Samudvṛtta (raising up), Niṣkrama (going out) and Prākṛta (natural).

96-98. Bhramaṇa (moving round)—turning round the eyeballs at random.

Valana (turning)—moving (the eyeballs) obliquely.

Pātana = Pāta (relaxing)—relaxation (of the eyeballs.)

Calana (trembling)—tremor (of the eyeballs.)

Saṃpraveśana = Praveśa (drawing inside)—drawing (the eyeballs) in.

Vivartana (turning)—turning the eyeballs sideways in a sidelong glance.

Samudvṛtta (raising up)—raising up of the eyeballs.

Niṣkramaṇa (going out)—going out [as it were of the eyeballs.]

Prākṛta (natural)—eyeballs in the natural (glance.)

Uses of eyeballs

99-101. Now listen about their uses in [different] Sentiments and States.

Bhramaṇa (moving round), Valana (turning) and Samudvṛtta (raising of eyeballs)—in the Heroic and the Furious Sentiments.

Niṣkramaṇa (going out), and Valana (turning of the eyeballs)—in the Terrible Sentiment.

Sampraveśana (drawing of the eyeball)—in the Comic and the Odious Sentiments.

Pātana (relaxed eyeballs) in the Pathetic Sentiment.

Niṣkramaṇa (going out of the eyeballs)—in the Marvellous Sentiment.

Prākṛta (natural) eyeballs—in the remaining Sentiments (lit. States).

Vivartana (turning sideways of the eyeball)—in the Erotic Sentiment.

102. These are the natures of eyeballs based on the popular practice. They are to be applied [suitably] to all the different States.

Additional Glances

103-107. I shall speak about the varieties of Glance in special relation of these (lit. there). These are of eight kinds, viz. Sama (level), Sācī (sidelong), Anuvṛtta (inspecting), Ālokita (casual), Vilokita (looking round), Pralokita (carefully looking), Ullokita (looking up), and Avalokita (looking down).

Sama (level)—the eyeballs are in a level position and at rest.

Sācī (side-long)—the eyeballs are covered by eyelashes.

Anuvṛtta (inspecting)—Glance which carefully observes any form.

Ālokita (casual)—(the eyeballs) in suddenly seeing any object.

Vilokita (looking round)—(eyeballs) in looking back.

Pralokita (carefully looking)—turning (eyeballs) from side to side.

Ullokita (looking up)—(turning the eyeballs) upwards.

Avalokita (looking down)—(turning the eyeballs) towards the ground.

These are the gestures of eyaballs in relation to all the Sentiments and the States.

Eyelids

108-111. Now listen about the gestures of eyelids which follow the movements of eyeballs. They are: Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracted), Sama (level), Vivartita (raising up), Sphurita (throbbing), Pihita (resting), and Vitāḍita (driven).

Unmeṣa (opening)—separating the eyelids.

Nimeṣa (closing)—bringing together the eyelids.

Prasṛta (expanding)—separating the eyelids widely.

Kuñcita (contracted)—contracting the eyelids.

Sama (level)—eyelids in a natural position.

Vivartita (raising up)—raising up the eyelids.

Sphurita (throbbing)—when the eyelids are throbbing.

Pihita (resting)—when the eyelids are at rest (lit. closed).

Vitāḍita (driven)—when the eyelids are struck [accidentally].

Uses of Eyelids

112-115. Now listen about their uses in different Sentiments and States:]

Vivartita (raising up)—in anger.

Nimeṣa (closing)—in anger.

Unmeṣa (opening)—in anger.

Prasṛta (expanding)—in objects causing wonder, joy, and heroism.

Kuñcita (contracted)—in seeing undesired objects. [sweet] scent, flavour and touch.

Sama (level)—in love.

Sphurita (throbbing)—in jealousy.

Pihita (resting)—in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.

Vitāḍita (driven)—in accidental injury.

These are the uses of eyeballs and eyelids in expressing the Sentiments and the States.

Eyebrows

116-120. Now, listen about the gestures of eyebrows, which accord with those of the eyeballs and the eyelids. [They] are seven in number and are as follows:] Utkṣepa (raising), Pātana (lowering), Bhrukuṭī (knitting), Catura (clever), Kuñcita (contracted), Recita (moving) and Sahaja (natural).

Utkṣepa (raising)—raising of eyebrows simultaneously or one by one.

Pātana (lowering)—lowering of eyebrows simultaneously or one by one.

Bhrukuṭī (knitting)—raising the root of the eyebrows.

Catura (clever)—slightly moving and extending the eyebrows in a pleasing manner.

Kuñcita (contracted)—slightly bending of eyebrows one by one or the both at once.

Recita (moving)—raising of one of the eyebrows in an amorous way.

Sahaja (natural)—the position which the eyebrows maintain by nature.

Uses of Eyebrows

121-125. Now I shall speak about their uses in [expressing] the Sentiments and the States.

Utkṣepa (raising)—in anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrow is raised, and in surprise, joy and violent anger both the eyebrows are raised up.

Pātana (lowering)—in envy, disgust, smile, and smelling.

Bhrukuṭī (knitting)—in objects of anger, dazzling light.

Catura (clever)—in love, sportiveness, pleasing [object], [pleasing] touch and awakening.

Kuñcita (contracted)—in manifestation of affection, pretended anger and hysterical mood.

Recita (moving)—in dance.

Sahaja (natural)—in simple (*anāviddha*) conditions.

Nose

126-128. Gestures of the eyebrows have been described; now listen about those of the nose. They are of six kinds: Natā, Mandā, Vikṛṣṭā, Socchvāsā, Vikūṇitā and Svābhāvikā.

Natā—lobes cling for a while [to the base].

Mandā—lobes are at rest.

Vikṛṣṭā—lobes are blown.

Socchvāsā—lobes when air is drawn in.

Vikūṇitā—lobes in the contracted nose.

Svābhāvikā—lobes in the natural nose.

Uses of the nose

129-132. This is the description of the gestures of the nose. Now listen about their uses:

Natā—in slight weeping at intervals.

Mandā—in discouragement, impatience and anxiety.

Vikṛṣṭā—in strange smell, breathing, anger and fear.

Socchvāsā—in sweet smell and deep breathing.

Vikūṇitā—in laughter, disgust and envy.

Svābhāvikā—in the remaining conditions.

Cheeks

132-134. Cheeks are of six kinds: Kṣāma (depressed). Phulla (blown), Pūrṇa (full), Kampita (trembling) and Kuñcita (contracted) and Sama (natural).

Kṣāma (depressed)—(cheeks are) fallen.

Phulla (blown)—(cheeks are) raised.

Pūrṇa (full)—(cheeks are) expanded.

Kampita (trembling)—(cheeks are) throbbing.

Kuñcita (contracted)—(cheeks are) narrowed down.

Sama (natural)—as (cheeks are) by nature.

Uses of Cheeks

135-137. Cheeks have been described. Now listen about their uses.

Kṣāma (depressed)—in sorrow.

Phulla (blown)—in joy.

Pūrṇa (full)—in energy and arrogance.

Kampita (trembling)—in anger and joy.

Kuñcita (contracted)—in horripilation (sensitive) touch, cold, fear and fever.

Sama (natural)—in the remaining conditions.

The lower lip

137-139. Gestures of the lips are six in number. (They are): Vivartana (narrowing), Kampana (trembling), Visarga (spreading out), Vinigūhana (concealing), Sandaṣṭaka (biting), Samudgaka (contracting).

Vivartana (narrowing)—lips narrowed down.

Kampana (trembling)—throbbing (of lips).

Visarga (spreading out)—to spread out (lips).

Vinigūhana (concealing)—drawing in (of lips).

Sandaṣṭaka (biting)—(lips) bitten by teeth.

Samudgaka (joining)—moving the lips together.

Uses of the lower lip

140-142. These are the gestures of the lower lips; now listen about their uses.

Vivartana (narrowing)—in envy, pain, contempt, laziness and the like.

Kampana (trembling)—in pain, cold, fear, anger, *japa* and the like.

Visarga (spreading out)—in women's amour, affected indifference and painting of lips.

Vinigūhana (concealing)—in making efforts.

Sandaṣṭaka (biting)—in manifestation of anger.

Samudgaka (contracting)—in pity, kissing and greeting.

Chin

143-146. So much about the gestures of lips; now listen about those of the chin; (they are): Kuṭṭana, Khaṇḍana, Chinna, Çukṣita, Lehita, Sama and Daṣṭa.

Kuṭṭana—when the upper teeth clatter with the lower ones.

Khaṇḍana—when (the two lips) repeatedly come together with each other.

Chinna—when (the two lips) very closely meet each other.

Cukṣita—when (the two lips) are held widely apart.

Lehita—in licking the (lips) with the tongue.

Sama—when (the two lips) slightly parted from each other.

Daṣṭa—when the lower lip is bitten by the teeth.

Uses of the chin

146-149. Kuṭṭana—in fear, cold, attack of old age, and sickness.

Khaṇḍana—in muttering *mantras* (*japa*), studying, speaking and eating.

Chinna—in sickness, fear, cold, (taking) exercise, and angry look.

Cukṣita—in yawning.

Lehita = Lehana—in greediness.

Sama—in a natural position.

Daṣṭa—in angry efforts.

So much about the gestures of the chin in relation to the teeth, the lips and the tongue.

Mouth

149-156. Gestures of the mouth are: Vidhuta, Vinivṛtta, Nirbhugna, Bhugna, Vivṛta and Udvāhī.

Vidhuta—the obliquely open (mouth).

Vinivṛtta—spread out (mouth).

Nirbhugna—(the mouth) very much crooked

Bhugna = Vyābhugna—(the mouth) slightly spread out.

Vivṛta—the mouth with the lips kept apart.

Udvāhī—(the mouth) turned up.

Uses of the mouth

Vinivṛtta—in women's envy, jealousy, anger, contempt and bashfulness and the like.

Vidhuta—in restraining, saying 'not so' and the like.

Nirbhugna—in looking into depth and the like.

Bhugna—in being ashamed, despondency, impatience, anxiety, summoning. It is natural for the ascetics.

Vivṛta—in laughter, sorrow and fear.

Udvāhī—in sportiveness and pride of women, in saying 'go away,' and disregard, in saying 'so indeed' and angry words.

156-157. The experts should also use the mouth in conformity with the varieties of Glances such as, Sama and Sācī and the like mentioned by others.

Colour of the face

157-158. The colour of the face according to the circumstances (lit. meaning) is of four kinds: natural (*svābhāvika*) bright (*prasanna*), reddened (*rakta*) and dark (*śyāma*).

Uses of the colour of the face.

159-160. Natural face—in a natural and indifferent (mood).

Bright face—in wonder, laughter and love.

Reddened face—in intoxication and in the Heroic, the Terrible and the Pathetic Sentiments.

Dark face—in the Terrible and the Odious Sentiments.

161-162. The colour of the face should be thus used to represent the States and the Sentiments. The acting done with the Gestures of the Śākhā[1], the Aṅga and the Upāṅga is good, but without proper colour of the face it will not be charming (lit. beautiful).

162-163. Even a few Gestures when combined with

161-162. [1] See 11 and 15 above.

the proper colour of the face will double their charm (lit. beauty) just as the moon will enhance the charm of the night.

163-164. Glances too when combined with the proper colour of the face will clearly express the different States and the Sentiments, and on this (*i.e.* the colour of the face) the Histrionic Representation rests.

164-165. The colour of the face suitable to the representation of the States and the Sentiments, should follow every gestures of the eye (Glance), the eyebrow and the mouth. So much about the colour of the face which is the basis of the States and the Sentiments.

Neck

166-167. I shall now tell you, O Brahmins, about the gestures of the neck. They are of nine kinds: Samā, Natā, Unnatā, Tryasrā, Recitā, Kuñcitā, Añcitā, Valitā, and Nivṛttā.

Description and uses of neck gestures

167-171. Samā—the natural neck. (Uses): in meditation, natural pose, and muttering of *mantras*.

Natā—(neck with) face bent down. (Uses) in wearing (lit. binding) ornaments, putting one's arms round (lit. taking) somebody's neck.

Unnatā—neck with the face upturned. (Use): in looking up.

Tryasrā—neck with the face turned sideways. (Use): in carrying weight on the neck, and sorrow.

Recitā—the neck shaken or moved. (Uses): in emotion (*hāva*), churning and dance.

Kuñcitā—the neck with the head turned back. (Uses): in pressure of weight and in protecting the neck.

Añcitā—the neck with the head turned back. (Uses): in hanging [to death], arranging hair and looking very high up.

Vāhitā—the neck with the face turned sideways. (Uses): in looking with the neck turned round.

Nivṛttā—neck with the face towards the front. (Use): in (indicating) going towards one's own place.

172-173. These are the many varieties of the neck gestures according to their [expressing different] customary states of men. Gestures of the neck are all to follow the gestures of the head, and the head gestures also are reflected in those of the neck. So much about the description of the gestures of the head and the connected minor limbs (*upāṅga*) and their uses. Now listen about the gestures of the remaining limbs (*aṅga*), which I am going to describe.

Here ends Chapter VIII of Bharata's Nāṭyaśāstra,
which treats of the Gestures of Minor Limbs.

Chapter Nine

GESTURES OF MAJOR LIMBS

Bharata speaks.

1-3. So much about the minor limbs such as head, eyes, eyebrows, nose, lips and cheeks, and their description that I was to tell you. I shall now define the gestures of [major limbs] hands, breast, sides, belly, waist, thighs and feet and their proper use.[1] In this connexion I shall [first of all] explain the gesture of hands and the like, that are used in the production of a play. You are to listen how they are to be applied [in acting].

Sixtyseven gestures of hands

4-7. Gestures of single hands (*asaṃyuta-hasta*)[1] are twenty-four in number: Patāka, Tripatāka, Kartarīmukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapittha,

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1-3. [1] This use relates to the two-fold Practice (realistic and coventional) on the stage (See XIV. 62ff). The Realistic Practice (*lokadharmī*) in this connexion is of two kinds, viz. (1) that reflecting one's emotion, as in arrogant reference to one's ownself, this (*patāka*) hand is to be raised on a level with the forehead (IX. 19), (2) that representing the external form of an object, as the use of the Padmakośa hand to represent lotus and similar flowers. The Conventional Practice (*naṭyadharmī*) is likewise of two kinds, viz. (1) that creating an ornamental effect, as the use of the four *karaṇas* of the hand (See IX. 205-211 below), (2) that partially suggesting a popular behaviour, as the use of the *tripatāka* hand to represent words spoken aside (*janāntika*). See Ag.

4-7. [1] These hands gestures are ordinarily used singly; but at times two hands showing one of these gestures are used simultaneously. But still these are called single (*asaṃyuta*) hands. For, combined (*saṃyuta*) hands are so called because they are always to be shown by both the hands; see Ag.

Kaṭakāmukha,[2] Sūcyāsya (Sūcīmukha), Padmakośa, Sarpaśiraḥ, Mṛgaśīrṣa, Kāṅgula, Alapadma (Alapallava), Catura, Bhramara, Haṃsāsya, Haṃsapakṣa, Sandaṃśa, Mukula, Ūrṇanābha and Tāmracūḍa.

8-10. Gestures of combined hands (*saṃyuta-hasta*)[1] are thirteen in number: Añjali, Kapota, Karkaṭa, Svastika, Kaṭakāvardhamānaka,[2] Utsaṅga, Niṣadha, Dola, Puṣpapuṭa, Makara, Gajadanta, Avahittha and Vardhamāna.

10-17. Dance-hands (*nṛtta-hasta*)[1] are Caturasra,[2] Udvṛtta, Talamukha, Svastika, Viprakīrṇa, Arālakaṭakāmukha, Āviddhavaktra, Sūcyāsya, Recita, Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha, Latā, Karihasta, Pakṣavañcitaka, Pakṣapradyotaka, Garuḍapakṣa, Daṇḍapakṣa, Ūrdhvamaṇḍalī, Pārśvamaṇḍalī, Uromaṇḍalī Uraḥ-pārśvārdhamaṇḍalī, Muṣṭikasvastika, Nalinīpadmakośa, Alapallava, Ulbana, Lalita and Valita.

These are the sixtyfour[3] gestures of hands.

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[2] Some mss. read this name as *khaṭakāmukha*. Our reading is supported by the AD. (See ed. M. Ghosh, verse 124. A. K. Coomaraswamy MG. p. 50).

8-10. [1] See note 1 to 4-7 above.

[2] Some mss. read this name as *khaṭakā°*; *Kaṭakāvardhana*, is the name of a *saṃyuta-hasta* in the AD. ed. M. Ghosh, 187, and A. K. Coomaraswamy, MG. p. 60.

10-17. [1] These gestures (dance-hands, *nṛttahasta*) as their name implies, are ordinarily to be used in dance; but in course of acting too they are often to be used along with other gestures (single and combined) to create an ornamental effect (See note 1 to 1-3 above). See Ag.

[2] In the Skt. text these names are given in dual number *e.g.* our *caturasra* stands as *caturasrau*. The reason for this is to be sought in the fact that unlike the single and combined hands which must represent one single idea or object, the hands in the dance-hand gestures are to be individually moved, not for representing any idea or object, but for creating an ornamental effect in acting as well as in dance. See Ag.

[3] In actual enumeration hand-gestures are sixtyseven in number (single 24,

Gestures of single hands

17-26. Now listen about their definition and uses.

Pataka (flag)—the fingers extended and close against one another, and the thumb bent.

(Uses): To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one's ownself[1] this hand is to be raised on a level with the forehead. To represent the glare of heat, torrential rain and shower of flowers two Patāka hands with the fingers separated and moving, are to be joined together. A shallow pool of water, present of flowers, grass and any design [lit. object] made on the ground are to be represented by two such hands separated from the Svastika position. The same Patāka hands with their fingers pointing downwards are to be used to represent anything closed, made open, protected, covered, dense or private (to be concealed). This very hand with its fingers pointing downwards and moving up and down, is to express the speedy movement of wind and [ocean] waves, [ocean waves] breaking against the shore, and an objection. The Recaka of this hand should be used to represent encouragement, many [in number], a great crowd of men, height, beating of drums, and flight of birds upwards. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and woman.[2]

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combined 13 and Dance-hands 30). *Catuḥsaṣṭhi* in the text should be emended to *saptasaṣṭhi*.

17-26. [1] In saying 'I too,' 'of me too,' 'by me too,' 'in me too' and the like (Ag).

[2] Ag. gives detailed rules about the use of the *patāka* hand in all the cases mentioned above.

26-32. Tripatāka (flag with three fingers)—the third finger of the Patāka hand to be bent.

(Uses): It is to be used in representing invocation, descent, bidding goodbye, prohibition, entrance, raising up [anything],[1] bowing [in salutation], comparing,[2] suggesting alternatives, touching [the head with] auspicious objects or putting them on the head, putting on a turban or a crown and covering the mouth or the ears. This very hand with its fingers pointing downwards and moving up and down is to be used in representing flight of small birds, stream, snake, bees and the like. And with the third finger of the Tripatāka should be represented wiping off tears, drawing a Tilaka or Patralekhā[3] and touching of hairs.

32-37. Two Tripatāka[1] hands held like a Svastika represent adoration of the feet of venerable persons (*guru*)[2]. Two such hands are to meet each other's end for representing marriage. Separated and moved to the forehead they indicate a king. When obliquely forming a Svastika they represent planets. To indicate an ascetic they are to be raised with palm turned forward. To represent a door they are to face each other. Submarine fire, battle and sea-monsters are to be indicated by two Tripatāka hands, first raised near one's face and then moved with the fingers pointing downwards.

26-32. [1] Ag. thinks that this relates to objects like one's chin.

[2] *nidarśanam upamānopameyabhāvam* (Ag.).

[3] *rocanālabhanakam*-touching (the body) with *go-rocana* or drawing ornamental designs (*patralekhā*) on the body with this substance. *Gorocanā* is a bright yellow pigment prepared from the urine or the bile of a cow.

33-38. [1] This portion does not occur in all mss., and may well have been a later addition.

[2] Parents, grand-parents and the spiritual guide etc. are meant by this term.

With these very hands should be indicated jumping of monkeys, waves, wind and women. To show the crescent moon this hand should put forward its thumb, and to indicate a king's march [against his enemy] this hand should turn itself towards the back.

38-40. Kartarīmukha (scissors' blades)—the forefinger of the Tripatāka hand is to bend backwards.

(Uses): This [hand with its fingers] pointing downwards will represent showing the way, decorating the feet[1] or dying them,[2] and the crawling [of babies]. With fingers pointing upwards it will represent biting, horn and letters. And when the fingers in it are turned differently (*i. e.* the middle finger is bent backwards) it will represent falling down, death, transgression,[3] reversion, cogitation and putting [anything] in trust.

42. And with the two such (*saṃyuta*) hands or one such (*asaṃyuta*) hand should be represented an antelope, yak, buffalo, celestial elephant (*airāvata*), bull, gate (*gogūra*) and hill-top.

42-44. Ardhacandra (crescent moon)—the fingers and the thumb so bent as to make a curve like a bow.

(Uses): With this should be represented young trees, crescent moon, conchshell, jar (*kalaśa*), bracelet, forcible opening, exertion,[1] thinness and drinking. With this [very] Ardhacandra hand women should represent girdle, hip waist, face, Tālapatra[2] and earring.

38-41. [1] *racanaṃ kasturikādinā patrabhaṅgādikriyā* (Ag.).

[2] *rañjanam alaktakena* (Ag.).

[3] *vyatikramaḥ aparādhaḥ* (Ag.).

43-45. [1] *āyastaṃ khedam* (Ag.).

[2] Mss. read *tālapatra* (*tāḍapatra*) meaning a kind of ear-ornament (*tāḍaṅka* or *tāṭaṅka*). It is different from *kuṇḍala* which is also an ear-ornament.

45-50. Arala (bent)—the forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards.

(Uses): With this should be represented courage, pride, prowess, beauty, contentment, heavenly [objects], poise, act of blessing and other favourable states. And this, again, will represent woman's gathering of hairs or scattering them and looking carefully over their entire body. The preliminaries to the marriage by bride's going round the bridegroom[1] and [marital] union[2] are to be represented by two Arāla hands moving around each other and their fingers meeting in the form of a Svastika. And with similar hands should be represented circumambulation, round objects, great crowd of men, objects arranged on the ground.[3] In calling any one, in making offering to the manes, saying too many things, in censure and rebuke etc., wiping off sweat and enjoying sweet smell, the Tripatāka hands have been prescribed before by me, but women are to use the Arāla hand to represent these.

51-53. Śukatuṇḍa (parrot's beak)—the ring-finger (third finger) of the Arāla hand is bent.

(Uses): With this should be represented words such as '(It is) not I', '(It is) not you, (It should) not be done, invocation, farewell, and saying 'Fie (upon you)' in contempt.

54-55. Muṣṭi (fist—fingers have their ends [bent] into the palm and the thumb [is set] upon them.

(Uses): It is used to represent beating, exercise[1] exit,

45-50. [1] *kautukam—vivāhāt pūrvabhāvī vadhūvaravor ācāraḥ antarvivāhaḥ* (Ag.).

[2] *vivāhaḥ—agnau sākṣiṇi pāṇigrahaṇam* (Ag.).

[3] Objects such as *Ālpanā* and flowers arranged on the ground. For *Ālpana* see *L'alpana* by Andre et Suzanne Karpelles, Paris, 1930 (?)

54-55. [1] *Vyāyāma* according to Ag. means *yūddha*.

pressing,[2] shampooing,[3] grasping sword and holding spears and clubs.

56-57. Śikhara (peak)—in this very hand (*muṣṭi*) the thumb raised.

(Uses): It is used to represent reins, whip, goad, bow, throwing a javelin (*tomara*) or a spike (*śakti*), painting the two lips and feet and raising up hairs.

58-59. Kapittha (elephant-apple)—the forefinger of the Śikhara hand to be bent and pressed by the thumb.

(Uses): It is to represent weapons such as sword, bow, discus, javelin (*tomara*), spear (*kunta*), mace, spike (*śakti*), thunderbolt and arrows, true and wholesome deeds.

60-63. Kaṭakāmukha—the ring-finger and the little finger of this Kapittha hand to be raised and bent.

(Uses): It is used to represent sacrifice,[1] oblation,[2] umbrella, drawing up reins, fan, holding a mirror, drawing [patterns],[3] powdering, taking up big sticks, arranging a pearl necklace, wearing garlands, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a long whip, drawing out a goad, a rope, and representing a woman.

65-71. Sūcīmukha—the fore finger of the Kaṭakāmukha hand to be stretched.

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[2] 'Pressing' of the teats of cows and buffaloes while milking them; *stanapīḍane—mahiṣyādidohane* (Ag.).

[3] *Saṃvāhana* according to Ag. means *mṛtpīḍana*.

60-63. [1] *hotram—srugādi-uttānena*, Ag.

[2] *havyam—ājyādyāmvkhena* (Ag.).

[3] *khaṇḍanam*—drawing decorative patterns or designs on anything. Ag's explanation of this seems to be wrong. Cf. *alakā-tilakā patrāvaliṃ khaṇḍante* (draws the *alakā-tilakā* and *patrāvali*) in the Kīrtilatā of Vidyāpati. See ed. Haraprasād Śāstrī, Calcutta, BS. 1331 (1924) pp. 13-14, and the root *khā̃ḍ* (to draw) in E. Bengal dialect of Tippera.

(Uses): I shall tell you briefly of its various uses as the forefinger [in it] is raised and bent, moving sideways, shaking, moving up and down, and moving up without any rest. By moving the forefinger upwards [in this hand] are to be represented discus, lightning, banners, blossoms, earring,[1] zigzag movement, a cry of approbation,[2] young serpent, young sprout,[3] incense, lamp, creepers,[4] Śikhaṇḍa,[5] falling down, curve and roundness and with the forefinger raised this [hand] again should be used in [representing] stars, nose, [the number] one, club and stick. And [this hand with the forefinger] bent should meet the mouth to represent a being with teeth, and by the circular movement of this hand one should represent the taking away [a man's] everything. And the forefinger in this hand should be quite near the ears in yawning, and by the mouth lowered to represent long study and long day. And the same should be curved near the face to represent a sentence. And to indicate 'no' or 'speak' the forefinger should be stretched, shaken and moved up.

72-75. This hand should be shaken to represent anger, perspiration, hair, ear-ring, armlet and decoration of the cheeks. And to represent pride, 'I am,' enemy, 'Who is this' man? and in scratching of the ear it should be held near the forehead. [And two Sūcīmukha hands] should be united to represent the union [of men], and be separated to indicate separation, and to represent a quarrel the two hands should be crossed,

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65-71. [1] *karṇacūlikā—karṇapūra* (Ag.).

[2] Saying 'welldone,' 'how beautiful' *etc.*

[3] *pallava* but B. *balyava.*

[4] The text uses two words *vallī* and *latā* meaning 'creeper.' Ag. distinguishes between the two as follows: *alāvū-prabhṛtayo vallyaḥ* and *drākṣāprabhṛtayo latāḥ.*

[5] *śikhaṇḍa—kumārakāṇām kākapakṣaḥ* (Ag.).

and to show bondage they are to press each other. The two Sūcīmukha [hands] facing each other and held separately on the left side will represent the close of the day, and held on the right side they will indicate the close of the night.

76. This hand moved in the front will indicate [any] form, stone, whirlpool, mechanical contrivance and a hill, and to represent the serving up of meals the same movement of the hand pointing downwards is required.

77. To represent Śiva this hand pointing downwards is to be held close to the forehead and to indicate Śakra (Indra) this hand is to be raised [to the forehead] and held across it.

78. By two such hands the orb of the full moon is to be represented, and to indicate the rising of Śakra (Indra) (*i.e.* raising his banner) it should be held close to the forehead.

79. [This hand] moved all around will represent the orb of the moon, and to indicate Śiva's [third] eye, it should be held on the forehead and [in case of] Śakra's (Indra's) [eyes it should be] raised obliquely.

80. Padmakośa (lotus-bud)—the fingers including the thumb to be separated and their ends to bend, but not to meet one another.

81. (Uses): To represent Bilva and Kapittha (elephant-apple) fruits and the breasts of women [this hand is to be used]. But to represent accepting [these fruits] or flesh, this hand should be slightly bent at its end.

82. [This hand] should be held [to represent] offering Pūja to a deity, carrying tribute, casket, offering the first funeral cake,[1] and a number of [small] flowers, are also to be indicated by the Padmakośa hand.

8-. [1] *agrapiṇḍa-dāna—nāndimukhaśrāddha* (Ag.).

83. Two such hands with moving fingers meeting at the wrist and turning backwards will represent the full-blown lotus and water-lily.

84. Sarpaśiraḥ (snake-head)—the fingers including the thumb to be close to one another and the palm to be hollowed.

85. (Uses): It is used to represent the offering of water, movement of serpents, pouring water [on anything], challenging [for a duel], motion of the elephant's frontal globes (*kumbha*) and the like.

86. Mṛgaśīrṣa (deer-head)—the Sarpaśīrah hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

87. (Uses): It is moved to represent here, now, "It is," to-day, able, shaking (*ullasana*), throw of dice, wiping off perspiration and pretended anger.

88. Kāṅgula—The middle and the fore-fingers and the thumb to be separated and the ring finger to be bent but the little finger raised.

89. (Uses): By this are to be represented immature fruits of various kinds and angry words of women.

90. Alapallava (Alapadmaka)—all fingers turned towards the palm, standing on its side and separated from one another.

91. (Uses): It is to be used for indicating prevention, words like "Of whom are you," "It is not," "nonsense" and a woman's allusion to herself.

92. Catura—the four fingers stretched and the thumb bent near the middle finger.

93. (Uses): It is to be applied in representing policy, discipline, penance, cleverness, a young girl, a sick person,

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88. [1] *trertāgnisaṃsthitāḥ=viralāḥ* (Ag.).

perfidy, gambling, proper words, salutary truth, and tranquillity.

94. By one or two such hands moved round should be represented openness, deliberation, moving, conjecture and shame.

95. By the combined Catura hands are to be represented lotus-petals compared with eyes, and ears of deer.

96-98. Besides these, the Catura hand is to indicate sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, sweetness, favourableness, softness, happiness, good conduct, its want, question, livelihood, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, houses, wives and various colours.

99. [To represent] while it (the Catura hand) should be held up; red and yellow are indicated by moving it round, and blue by pressing [one such hand with another].

100. Bhramara (bee)—the middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised.

101. (Uses): It is used to indicate the plucking of flowers with long stems such as lotus blue, and white water-lily, and earring.

102. It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

103. Haṃsāsya (swan-beak)—the forefinger, middle finger and the thumb close[1] to one another and the remaining fingers stretched.[1]

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103. [1] *nirantarā iti viralatvaṃ niṣedhati* (Ag.).

104. (Uses): It with the slightly throbbing end is used specially to indicate fine, small, loose, lightness, exit, and softness.

105. Haṃsapakṣa (swan-wings)—the three fingers stretched, the little finger raised and the thumb bent.

106-108. (Uses): It is used to indicate pouring libation of water, and things connected with smell, acceptance of a gift, Ācamana and taking meals by Brahmins, embrace, excessive stupor, horripilation, touch, unguent and gentle massage. It may again be used to indicate according to the Sentiment, amorous action of women relating to the region between their breasts, their sorrow and touching of their chin.

109. Sandaṃśa (pincers)—the forefinger and the thumb of the Arāla hand crossed and the palm a little hollowed.

110. The Sandaṃśa (hand) according to the Sentiments and States, is of three kinds, viz. that [held] in front, that near the mouth and that on one side.

111-115. (Uses): In representing the plucking of flowers, taking up grass, leaves, hairs or thread and holding or pulling out an arrow or thorn the Sandaṃśa should be held in one's front. And to represent taking off a flower from its stem, the wick [of a lamp], [collyrium] stick, etc. filling up [any vessel with any thing], in saying 'fie [upon you'], in anger, this should be held near the mouth. To represent taking off the sacred thread, piercing a hole [in pearls and similar objects], bow-string, fineness, arrow, and objects aimed at, yoga, meditation and small quantity [two] such hands should be combined. This shown by the left hand held on one side and slightly turning its tip is used to represent softness, abuse and envy. It is used also to indicate painting, colouring one's eyes, deliberation, stem, drawing Patralekhā and squeezing of lac-dye by women.

116. Mukula (bud)—the fingers bent and close to one another and their tips meeting together in the Haṃsāsya hand.

117-118. (Uses):[1] It is used to represent the making of offerings in worshipping a deity, bud of a lotus or a water-lily, throwing a kiss (*viṭa-cumbana*), contempt, miscellaneous things, taking meals, counting of gold coins, narrowing of the mouth, giving away [anything], quickness and buds of flowers.

119-120. Ūrṇanābha (spider)—the fingers of the Padmakośa hand [further] bent.

(Uses):[1] It is used to represent holding one by hair, receiving stolen goods, scratching one's head, skin disease, lions, tigers and such other animals, and seizing a stone.

121-122. Tāmracuḍa (lit. copper-crest *i.e.* cock)—the middle finger and the thumb crossed, the fore-finger bent, the remaining [two fingers] at the palm.

(Uses):[1] It should fall down with a sound to represent rebuke, beating time, inspiring confidence, quickness, and making signs.

123. This hand is also to be used to indicate small fractions of time such as Kalā, Kāṣṭhā, Nimeṣa and Kṣaṇa as well as talking to a young girl and inviting her.

124. When the fingers in a hand are close to one another, bent and the thumb is set on them, the same is [also] called the Tāmracuḍa hand.

125. By this hand are to be indicated hundred, thousand and lac of gold coins, and when the fingers in it are suddenly made to move freely it will represent sparks or drops.

117-118. [1] *viṭacumbanaṃ-svābhiprāyaṃ āviṣkartuṃ svahastam eva kumulitaṃ vitāś cumbantīti viṭacumbanam* (Ag.).

119-120. [1] Cf. Ag's explanation of *cauryagraha*.

Gestures of Combined hands

126. O the best of Brahmins, these are the single hands described by me. Now hear about the combined hands which I am going to describe.

127. Añjali—Putting together of the two Patāka hands is called Añjali.

(Uses): It is used to greet gods, venerable persons (*guru*) and friend.

128. In greeting gods it is to be held on the head, in case of venerable persons like father, teacher etc. it is to be held near one's face, and for greeting the friends it is to be placed on the chest and in case of the remaining persons there is no fixed rule.

129. Kapota (pigeon)—Two (Añjali) hands meeting on one of their sides will make the Kapota hand. Listen about its uses.

130. (Uses): It is to be used to indicate an approach with inimical intention, bowing and talking to a venerable person. To indicate cold and fear, women are to hold this hand on their breasts.

131. The hands [showing the Kapota gesture] released after the meeting of fingers will indicate anxious words, or 'This much can be done' or 'Nothing more can be done.'

132. Karkaṭa (crab)—When the fingers of the hands are interlocked the Karkaṭa hand is produced.

133. (Uses): It is used to indicate the bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it].

134. Svastika—Two Arāla or Vardhamāna hands upturned and held together at the wrists on the left side will form the Svastika. It is to be used by women.

135. (Uses): When the hands are separated from the Svastika position, it will indicate directions, clouds, the sky, forests, seas, seasons, the earth and similar [other] extensive things.

136. Kaṭakāvardhamānaka—When one Kaṭakā (mukha) hand is placed on [the wrist of] another Kaṭakā [mukha] hand, the Kaṭakāvardhamānaka hand will be produced.

(Uses): It is to be used in movements connected with love-making and in bowing [to a person].

137. Utsaṅga—When the Arāla hands are contrarily placed and are held upturned and bent, the Utsaṅga hand will be the result.

(Uses): It is used to indicate feeling of touch.

138. It is also used to indicate acts of anger and indignation, in pressing of hands similar to women's acts of jealousy.

139. Niṣadha—When the Kapittha hand surrounds the Mukula hand the Niṣadha hand is made.

140. (Uses): It is used to indicate collecting, acceptance, holding, a doctrine, and to indicate brief truth the two hands are to press (each other).

140. Ka-Kha: Niṣadha—The left hand holding the [right] arm above the elbow and the right hand similarly touching the left arm with a clenched fist will make a Niṣadha hand.

140. Ga, (Uses): It is to indicate patience, intoxication pride, elegance, eagerness, valour, arrogance self-conceit, haughtiness, motionlessness, steadiness and the like.

141. Dola—When the two shoulders are at ease in a Karaṇa and the two Patāka hands are hanging down the Dola hand is produced.

142. (Uses): It is to be used in indicating hurry,

sadness, fainting, fit of intoxication, excitement, state of illness and wound by a weapon.

143. Puṣpapuṭa—Two Sarpaśiraḥ hands with their fingers close to one another meeting on one side very closely will give rise to the Puṣpapuṭa hand.

144. (Uses): It is to be used to indicate the receiving or carrying of rice, fruits, flowers, foods and lawfully obtained money of various kinds and the carrying and removing of water.

145. Makara—When the two Patāka hands with their thumbs raised are turned down and placed on each other the Makara hand is produced.

146. (Uses): It is used to indicate lion, tiger, elephant, crocodile, shark and fish and other carnivorous animals.

147. Gajadanta—Two Sarpaśiraḥ hands touching the opposite arms between the shoulder and the elbow will give rise to Gajadanta hand.

148. (Uses): It is to be used to indicate the carrying of the bridegroom and the bride, excessive weight, clasping a pillar and uprooting a hill or a block of stone.

149. Avahittha—When the two Śukatuṇḍa hands meet each other on the breast and are bent and then slowly lowered, the Avahittha hands will be the result.

150. (Uses): It is to be used in indicating weakness, sigh, showing one's body, thinness [or the body] and longing [for a beloved].

151. Two Haṃsapakṣa hands turned down will be the known as the Vardhamāna. (Uses): It is to be used to represent the opening of objects like latticed windows.

152. The two kinds of hands (single and combined) described briefly may be used elsewhere also in conformity with the rules laid down here.

General rules regarding the use of hand gestures

153. In acting, hand [gestures] should be selected for their form, movement, significance, and class according to the personal judgement [of the actor].

154. There is no gesture (lit. hand) that cannot be used in indicating [some] idea. I have profusely described whatever forms (lit. gestures) are usually seen [to be associated with different ideas].

155. There are besides other popular gestures (lit. hand) connected with other ideas, and they also are to be freely used along with the movements inspired by the Sentiments and the States.

156. These gestures should be used by males as well as females with proper regard to place, occasion, the play undertaken and a suitability of their meaning.

Different movements of hand gestures

157. I shall now describe the varied movements which these gestures (lit. hands) [should] have in connexion with [different] Sentiments and States.

158-160. [These movements are]: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating.

161. Hand gestures according to the theory of Histrionic Representation are to have three kinds of general movements, viz. upwards, sideways and downwards.

162. These movements of hands should at the time of their use, be embellished by means of [suitable] expressions in the eyes, the eyebrows and the face.

Spheres of hand gestures

163. The experts are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, sphere, quantity, appropriateness and mode.

164. Hand gestures of persons of the superior type should move near their forehead, that of the middling type of persons at about their breasts while the inferior persons [should move their hand gestures in regions] below this.

Quantity of gestures

165. In the superior persons, hand gestures should have scanty movement, in the middling ones there should be medium movement, while in the acting of the ordinary persons, there should be profuse movements of hand gestures.

166. For relevant purposes the hand gestures of persons of the superior and the middling types should conform the definition given [in the Śāstra] while gestures of persons of the inferior type should follow the popular practice and their [own] natural habit.

167. But when [specially] different occasions or times present themselves, wise people should make contrary uses of the hand gestures.

168-171. While a person is to represent himself as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick, attacked with fever, seized with panic, attacked with cold, intoxicated, bewildered, mad, thoughtful, practising austerities, residing in a cold region, prisoner under arrest, running very swiftly, speaking in dream, suddenly moving away and bursting nails he is not to use hand gestures, but he should resort to the Sattvika Representation as well as to the change of voice suitable to the different States and Sentiments.

172. At the time of verbal acting (*i.e.* when the actor will speak his part) the eyes and the look are to be directed to points at which the hand gestures are moving, and there should be proper stops so that the meaning may be [clearly] expressed (lit. seen).[1]

173. These are the hand gestures connected with the various kinds of Histrionic Representations. I shall now speak of Dance-hands (*i.e.* gestures to be used in dance).

Dance-hands

174. Caturasra—two Kaṭakāmukha hands held forward eight Aṅgulīs away [from one's chest,] the two shoulders and elbows on the same level.

175. Udvṛtta—the two Haṃsapakṣa hands waved like a palm-leaf (fan). Its alternative name is the Tālavṛnta (palm-leaf).

176. Talamukha—the two hands from the Caturasra position to be held obliquely facing each other.

177. Svastika—the Talamukha hands crossed at the wrists; but released after this they are called Viprakīrṇa.

178. Arālakaṭakāmukha—the two Alapallava (Alapadmaka) hands with palms upwards changed into Padmakośa hands. Its another name is Arālakaṭaka.

179. Āviddhavaktraka—The two hands are to have a graceful (*kuṭila*) movement after touching [successively] the opposite shoulder, elbow and hands, and the palms [of the hands] moved are to turn towards the back.

180. Sūcīmukha—The two Sarpaśiraḥ hands with their thumbs touching middle fingers are to stretch their tips obliquely.

181. Recita—the two Haṃsapakṣa hands swiftly moving with the palms facing upward. This is like the ordinary Recita [of the hands].

182. Ardharecita—The left hand should be as in the Caturasra and the right hand as in the Recita.

183. Uttānavañcita—The two Tripatāka hands are slightly bent obliquely and the shoulders and the elbows are moved.

184. Pallava—the two Patāka hands joined at the wrist.

Nitamba—the two Patāka hands taken out from the shoulder [to the hip].

185. Keśabandha—the two hands moved out from the hair-knot (*keśabandha*) and held on the sides.

186. Latā—the two hands to be obliquely stretched sideways.

187. Karihasta—the Latā hand held up and swung from side to side and the Tripatāka hand held on the ear.

188. Pakṣavañcitaka—one Tripatāka hand placed on the waist and another on the head.

189. Pakṣapradyotaka—the Pakṣavañcitaka hands changing places (*i.e.* the hands placed on the waist to be put on the head and *vice versa*).

190. Daṇḍapaksa—the two Haṃsapakṣa hands moved alternately and then held out like a staff.

191. Ūrdhvamaṇḍalī—the two hands to have circling movement near the upper region (*i.e.* the upper part of the body).

Pārśvamaṇḍalī—the same movement made on one side.

192. Uromaṇḍalī—after circling movements one hand to be raised up and the other to hang down, and movements to take place near the breast.

193. Uraḥpārśvārdhamaṇḍala—the Alapallava (Alapadmaka) and Arāla hands moved by turns above the chest and by the sides.

194. Muṣṭikasvastika—the two Kaṭakāmukha hands bent at the wrists and moved round.

195. Nalinīpadmakośa—the hands to be moved by turns with Vyavartita and Parivartita Karaṇa.

196. Allapallava—the two hands to have the Udveṣṭita Karaṇa in their movements.

Ulbana—the two hands to be stretched up and waved.

197. Lalita—two [Ala]-pallava (Alapadmaka) hands to be moved above the head.

Valita—the two Latā hands crossed at their elbows.

Dance hands

198. The Dance-hands are to be used in forming Karaṇas, and hands such as the Patāka should be used in representing the meaning [of words].

199. [But] sometimes, out of necessity their uses are inter-changed, and the names given are due to their predominant use in drama and dance.

200. The Dance-hands are of two kinds: single and combined. I shall now speak of hands in relation to the Karaṇas.[1]

Karaṇas of Dance hands

201-202. Instructors of hand gestures are to note carefully the four classes into which all such gestures are grouped. The four classes are: Āveṣṭita, Udveṣṭita, Vyavarita and Parivartita.

203. Āveṣṭita: When the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa [thus produced] is called Āveṣṭita.

204. Udveṣṭita: When the fingers beginning with the first one [forefingers] are gradually pointing outwards at the

200. [1] This Karaṇa is evidently from the K. mentioned in IV. 62ff.

time [the hand] moves round, the Karaṇa thus produced is called Udveṣṭita.

205. Vyavartita[:] When fingers beginning with the last one (the little finger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa thus produced is called Vyavartita.

206. Parivartita[:] When the fingers beginning with the last one (the little finger) are gradually pointing outwards at the time [the hand] moves round, the Karaṇa thus produced, is called Parivartita.

207. Hand gestures in their [various] movements when applied in drama and dance should be followed by Karaṇas having [appropriate expression of] the face, the eyebrows and the eyes.

Movements of arms

208-209. Persons dealing in drama and dance have prescribed ten [movements] of arms[:] Tiryak, Ūrdhvagata, Adhomukha, Āviddha, Apaviddha, Maṇḍala, Svastika, Añcita, Kuñcita and Pṛṣṭhaga.

210. O Brahmins, I have now finished the brief description of rules regarding the Karaṇas and shall speak afterwards about the movements of the breast, the belly and the sides.

Here ends Chapter IX of Bharata's Nāṭyaśāstra, which treats of the Gestures of Hands.

Chapter Ten

GESTURES OF OTHER LIMBS

Breast

1. The breast is known to be of five kinds: Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised) and Sama (natural).

2. Ābhugna (slightly bent)—(the breast) lowered, back high, shoulders slightly bent and at times loose (not stiff).

3. (Uses): in hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act.

4. Nirbhugna (unbent)—(the breast) stiff, back depressed, shoulders not bent and raised.

5. (Uses): in paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily, and excess of pride.

6. Prakampita (shaken)--the breast incessantly heaved up [and down].

7. (Uses): in laughter, weeping, weariness, panic, [fit of] asthma, hiccup, and misery.

8. Udvāhita (raised)—the breast raised up.

(Uses): in (representing) deep breathing, viewing some lofty [object], and yawning.

9. Sama (natural)—All the limbs being in the Caturasra and with Sauṣṭhuva the breast will be called Sama (natural).

Sides

10. I have properly described the variety of the breast movements. And I shall now define here the two sides.

11. Sides are of five kinds, viz., Nata (bent), Samunnata (raised), Prasārita (extended), Vivartita (turned round) and Apasṛta (drawn away).

12-15. Nata (bent)—the waist slightly bent, one side slightly bent, one shoulder drawn away slightly.

Unnata (raised)—the other side [on the assumption of the Nata position] will be Unnata (raised), [because in relation of it] the waist, the side, the arm and the shoulder will be raised.

Prasārita (stretched)—the stretching of the sides in their (respective) directions.

Vivartita (turned round)—the Trika (sacrum) is to be turned round.

Prasṛta (drawn away)—the side restored to its original position from the Vivartita movement [described above].

These are the definitions of the various kinds of side.

Uses of Sides

16-17. Nata (bent)—in approaching any body.

Unnata (raised)—in going backwards.

Prasārita (stretched)—in joy and the like.

Vivartita (turned round)—in turning about.

Apasṛta (drawn away)—in returning.

These are the uses of sides. Now listen about those of the belly.

Belly

18. The belly is of three kinds: Kṣāma (thin), Khalva (depressed), and Pūrṇa (full). Of these, the thin (belly) is Kṣāma, the bent is Khalva and the full belly is Pūrṇa.

Uses of the belly

19-20. Kṣāma, (thin): in laughter, weeping, inhalation and yawning.

Khalva (depressed): in sickness, penance (*tapas*), weariness and hunger.

Pūrṇa (full): in emitting breath, corpulence, disease, too much eating and the like.

These are the uses of the belly. Now listen about that of the waist.

Waist

21-24. The waist in dance and drama is of five kinds, viz. Chinnā (turned aside), Nivṛttā, (turned round), Recitā (moved about), Prakampitā = Kampitā (shaken) and Udvāhitā (raised).

Chinnā (turned aside)—in turning the middle of the waist.

Nivṛttā (turned round)—in turning to the front from the reverse position.

Recitā (moved about)—in moving in all directions.

Prakampitā (shaken)—in obliquely moving up and down.

Udvāhitā (raised)—in raising the two sides of the waist slowly.

These are the movements of the waist. Now listen about their uses.

Uses of the waist

25-26. Chinnā (turned aside): in exercising [the limbs], hurry and looking round.

Nivṛttā (turned round): in turning round.

Recitā (moved about): in movements [of the general type]

Prakampitā (shaken): in the walking of hunch-backs, dwarfs and persons of the inferior type.

Udvāhitā (raised): in the [movement of] corpulent [persons] and the amorous movements of women.

Thigh

27-30. The thighs have five conditions, viz. Kampana (shaking), Valana (turning), Stambhana (motionlessness), Udvartana (springing up) and Vivartana (turning round).

30-32. Kampana (shaking)—raising and lowering of heels repeatedly.

Valana (turning)—drawing the knees inwards [while going].

Stambhana (motionlessness)—suspension of movement.

Udvartana (turning very quickly)—observing Valita (Valana) with force.

Vivartana (turning round)—drawing the knee inwards and moving it.

Uses of the thigh

32. Kampana (shaking): in the frightened movement of persons of the inferior type.

Valana: in the movement of women at ease.

Stambhana: in perturbation and despair.

Udvartana: in exercising [limbs] and the Class Dance.

Vivartana: in going round due to causes like hurry.

33. Similar other [conditions of the thigh] as they are found in popular practice, may be assumed. So much about the description of the thigh. Now listen about the shank.

Shank

34-37. The shank is of five kinds, viz. Āvartita (turned) Nata (bent), Kṣipta (thrown out), Udvāhita (raised) and Parivṛtta (turned back).

Āvartita (turned)—the left foot turning to the right and the right [one] to the left.

Nata (bent)—the knee bent.

Kṣipta (thrown out)—shank thrown out.

Udvāhita (raised)—raising (a shank) up.

Parivṛtta (turned back)—the turning back [of a shank].

Uses of the shank

38-40. Āvartita (turned): in the Jester's walking.

Nata (bent): in assuming Sthāna (standing) and Āsana (sitting) postures.

Kṣipta (thrown out): in the exercise [of limbs] and the Class Dance.

Udvāhita (raised): in movements like quick (*āviddha*) walking.

Parivṛtta (turned back): in Class Dance and the like.

These are the movements of the shank. Now listen about the movement of feet.

Feet and their uses

41-50. The feet are of five kinds, viz, Udghaṭṭita, Sama, Agratalasañcara, Añcita and Kuñcita.

Udghaṭṭita—standing on the fore part of the feet and then touching the ground with the heels.

(Use): In practice this is to follow the Udghaṭṭita Karaṇa and this should be applied once or more in the high or medium speed.

Sama (natural)—[feet] naturally placed on an even ground. It relates to representing a natural posture.

(Use): It should be kept still in representing the natural position of the body in connexion with the various Karaṇas, but in the Recaka movement of the feet it should be moved.

Agratalasañcara—the heels thrown up, the big toe put forward and the other toes bent.

(Uses): This [is to be used] in urging, breaking, standing posture (*sthānaka*), kicking, striking the ground, walking,

throwing away [something], various Recaka movements and walking forward when there is a wound at the heel.

Añcita—the heels on the ground, the forepart of the feet raised and all the toes spread.

(Uses): It is to be applied in representing a movement with wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various Bhramarī movements.

Kuñcita—the heels thrown up, toes all bent down and the middle of the feet too bent.

51. (Uses): It is to be used in aristocratic (*udātta*) gait, turning round to the right and *vice versa* and in the Atikrāntā Cārī.[1]

Cārīs

52. Persons practising [the Cārīs] should take up simultaneously the movements of the feet, the shanks and the thighs. [For] in the movement of feet are included all the movements of shanks and thighs.

53. The thighs follow the way in which feet are moved, and these two [limbs] constitute together the Cārī of the feet.

54. These are the descriptions and uses of [various] limbs. I shall now describe the system of [different] Cārīs.

Here ends Chapter X of Bharata's Naṭyaśāstra, which treats of Gestures of other Limbs

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51. [1] B. reads after this three additional hemistichs which define the Sūci foot as follows: The [right foot with its] heel raised resting on the big toe and the left foot in the natural position constitute the Sūcī feet. It is used in dance and playing the Nūpura.

CHAPTER ELEVEN

CĀRĪ MOVEMENTS

Definitions

1. Moving thus simultaneously feet, shanks and the hip is Cārī.

2. As the Cāris prescribed by rules and connected with [different] limbs relate to (*vyāyacchante* from *vyā-yam* = stretch out to) one another, they constitute (lit. are called) a *vyayāma* (system).

3. Cārī: The movement [mainly] with a single foot, is called the Cārī.

Karaṇa[1]: The two feet moving [together] is called the Karaṇa.

4. Khaṇḍa: A combination of the [three] Karaṇas is called the Khaṇḍa.

Maṇḍala: Three or four Khaṇḍas combine to make up the Maṇḍala.

Uses of the Cārī

5. From the Cārīs proceed dance as well as movements [in general] and release of missiles; and [the stage] fighting [in general] should be made with the Cārīs.

6. Whatever has been described as Histrionic Representation is included in the Cārīs, and no part of it can take place without the same.

7. Hence I shall describe the rules of the Cārīs which are to be used in dance, ordinary movements and fights [on the stage].

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3. [1] This *karaṇa* should be distinguished from that mentioned in IV. 30, 34-75, 63ff.

Thirtytwo Cārīs

8-10. The following sixteen are the earthly (*bhaumī*) Cārīs: Samapādā, Sthitāvartā, Śakaṭāsyā, Adhyardhikā, Cāṣagati, Vicyavā, Eḍakākrīḍitā, Baddhā, Ūrūdvṛttā, Aḍḍitā, Utsyanditā,[1] Janitā, Syanditā[2], Apasyanditā,[3] Samotsaritamatalli and Matalli.

11-13. The aerial (*ākāśikī*) Cārīs are sixteen in number. They are as follows: Atikrāntā, Apakrāntā, Pārśvakrāntā, Ūrdhvajānu, Sūcī, Nūpurapādika, Dolapādā, Ākṣiptā, Āviddhā, Udvṛttā, Vidyudbhrāntā, Alātā, Bhujaṅgatrasitā, Hariṇaplutā, Daṇḍā and Bhramarī.

Earthly Cārīs

14. Samapādā—the two feet close together, the nails [of the toes] meeting, and standing on the spot.[1]

15. Sthitāvartā—one Agratalasañcara foot drawn up to cross the remaining foot and this movement repeated with another foot after separating the two.

16. Śakaṭāsyā—the body held upright, one Agratalasañcara foot put forward and the breast being Udvāhita.

17. Adhyardhikā—the left foot on the back (i.e. heel) of the right one, the latter to be drawn away [a Tāla and half a part].[1]

18. Cāṣagati—the right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards.

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[1] G. reads these names as *Utspandītā*, *Apaspanditā* and *Spanditā* and B. as *Utspanditā*, *Syanditā*, and *Apasyanditā*. I have taken the root *syand* as the basis of all these names. Mss. erratically give *-syand-*and *-spand-*.

[2] See note 1 above. [3] *ibid*.

13. [1] On the appropriateness of this name see Ag.

16. [1] The exact measure ($1\frac{1}{2}$ *tāla*) is given by Ag.

19. Vicyavā—separating the feet from the Samapādā position and striking the ground with their fore part.

20. Eḍakākrīḍitā—jumping up and down with the Talasañcara feet.

21. Baddhā—The sideways movement of the thighs when the two shanks are crossed.

22. Ūrūdvṛttā—the heel of a Talasañcara foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.

23. Aḍḍitā—one Agratalasañcara foot rubbing against the fore part or the back of another foot.

24. Utsyanditā—the two feet to move gradually side ways (lit. in and out) in the manner of the Recaka.

25. Janitā—a Muṣṭi hand held on the breast and another hand moved round, and the feet to be Talasañcara.

26. Syanditā—one foot put forward five Tālas away from the other.

Apasyanditā—the reverse of the Syanditā Cārī (*i.e.* another foot being put forward five Tālas away from the other).

27. Samotsarita-matalli—going back with a circular movement and the feet being of the Talasañcara kind.

28. Mattalli—going back with a circular movement and hands being Udveṣṭita and motionless.

29. These are the Cāris used in personal combat as well as in the Karaṇas. I shall now describe the aerial Cārīs.

Aerial Cārīs

30. Atikrāntā—a Kuñcita foot thrown up, put forward and caused to fall on the ground.

31. Apakrāntā—the Valana posture of the two thighs, a Kuñcita foot raised and thrown down sideways.

32. Pārśvakrāntā—one foot Kuñcita and another thrown up and brought near the side.

33. Ūrdhvajānu—throwing up a Kuñcita foot and its knee brought up to the level of the breast. and the remaining knee without movement, and then this second foot thrown up in the manner of the first, and the first foot kept motionless.

34. Sūci—a Kuñcita foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part.

35. Nūpurapādikā—one Añcita foot raised up and taken behind another foot and then quickly caused to fall on the ground.

36. Dolapādā—one Kuñcita foot thrown up and moved from side to side and then caused to fall on the ground as an Añcita foot.

37. Ākṣiptā—one Kuñcita foot thrown off and then placing it quickly on an Āñcita foot by crossing the shank of the remaining leg.

38. Āviddhā—one Kuñcita foot from the Svastika position stretching and falling on the ground quickly as an Añcita foot.

39. Udvṛttā—the (Kuñcita) foot of the Āviddha Cārī taken round [the thigh of the remaining leg] and thrown up and then caused to fall [on the ground].

40. Vidyudbhrāntā—one foot turned to the back and after touching its top part to be stretched, and the head moved in a circle.

41. Alātā—one foot stretched backwards and then put in and afterwards caused to fall on its heel.

42. Bhujaṅgatrasitā—one Kuñcita foot thrown up and the waist and the knee being turned round and the thigh [of the remaining foot] to be turned round too.

43. Hariṇaplutā—the foot in the Atikrāntā Cārī to be caused to fall on the ground after a jump, and the shank of an Añcita foot to be put in the Kṣiptā posture.

44. Daṇḍapādā: the foot in the Nūpura-[pādikā] Cārī to be stretched and quickly to turn.

45. Bhramarī: the foot in the Atikrāntā Cārī to be thrown up and the entire body turned round (lit. the Trika turned round) and then the second foot to be moved on its sole.

46. These are the aerial Cārīs, consisting of graceful movements of limbs. These are to be applied in the release of weapons like an arrow and the thunderbolt (*vajra*).

47. O Brahmins, in all these cases the two hands should according to the circumstances, either precede, go simultaneously with or follow the feet.

48. Where the foot [moves], there the hand [should follow] and where the hand [moves], there the entire body. [Hence] after taking a step, all the minor limbs should be made use of.

49. When in course of a Cārī a foot comes to rest on the ground the [corresponding] hand should be moved round and brought on the waist.

50. I have finished describing Cārīs consisting of graceful movements of limbs. I shall now speak of Sthānas (standing posture) to be used in the release of missiles of all kinds.

Sthānas

51. Six Sthānas (standing posture) for men are Vaiṣṇava, Sampāda, Vaiśākha, Maṇḍala, Ālīḍha, and Pratyālīḍha.

52-53. Vaiṣṇava—the feet two Tālas and a half apart, one foot in the natural posture and another obliquely placed

with toes pointing sideways and the shank bent (*añcita*) and limbs with Sauṣṭhava. Viṣṇu is the presiding deity of this Sthāna.

54. (Uses): From this Sthāna persons of the superior and the middling types should carry on their ordinary (lit. natural) conversation in connexion with various duties.

55. It should also be assumed in throwing a disc, holding a bow, in patient and stately movement of the limbs, and in anger.

56-58. On being reversed it is to be used in anger of love. And similarly in the administration of rebuke, and in love, distress, apprehension, envy, cruelty, assurance, and recollection, it is to be assumed when the Erotic, the Marvellous, the Odious and the Heroic Sentiments are prominently introduced.

59-60. Samapāda—the feet in the natural posture and kept one Tāla apart, and the body with the natural Sauṣṭhava. Brahmā is its presiding deity.

61-63. (Uses): It should be assumed in accepting blessings from the Brahmins[1], and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*vimāna*), person[2] of marked sects (*liṅgasthā*) and persons practising vows are also to assume this.

63-65. Vaiśākha—the two feet three Tālas and a half apart and the thighs without motion; [besides this] the two feet to be obliquely placed pointing sideways. Skanda (Kārtikeya) is its presiding deity.

65-66. (Uses): This Sthāna should be assumed in riding horses, and in exercise, exit [from any place], mimicking large

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58-60 [1] *vipramaṅgala—vipraiḥ yan maṅgalāśirvacanādi* etc. (Ag.).
[2] *liṅgasthān—śaivādyāḥ vratasthā ūrdhvakāyādi prajñaṅgāḥ* (?) (Ag.).

birds, practice of shooting arrows and in the Recakas [of the feet].

65-66. Maṇḍala: It relates to Indra (*i.e.* its presiding deity is Indra). In it the feet are four Tālas apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

66-67. (Uses): The Maṇḍala Sthāna should be assumed in the use of weapons like the bow and the thunderbolt, driving of elephants, and mimicking large birds.

67-68. Ālīḍha: The right foot in the Maṇḍala Sthāna drawn five Tālas apart [from the other foot] will make the Ālīḍha Sthāna, Rudra (Śiva) is its presiding deity.

68-70. (Uses): This Sthāna should be assumed in all acts relating to the Heroic and the Furious Sentiments, duel of wrestlers and in the representation of enemies, an attack [on them], and release of missiles.

70-71. Pratyālīḍha: When the right foot is bent and the left foot is put forward in the Ālīḍha Sthāna the Pratyālīḍha will be produced.

71-72. (Uses): After taking an aim from the Ālīḍha Sthāna the missile to be [actually] released from the Pratyālīḍha Sthāna. The actor should release various weapons from this Sthāna.

Four Nyāyas in using weapons

72-73. There are four Nyāyas (ways) of using weapons (lit. releasing missiles), viz. Bhārata, Sāttvata, Vārṣagaṇya, and Kaiśika.

73-74. In the Bhārata [Nyāya the weapon] should strike (lit. cut) at the waist, in the Sāttvata at the foot, in the Vārṣagaṇya at the breast and in the Kaiśika at the head.

74-75. In these Nyāyas arising out of various Cārīs, actors should walk about [on the stage] at [the time of] using weapons.

75-76. The Nyāyas (way) are so called[1] because fights [on the stage] are *nīyante* (carried on) with the Aṅgahāras relating to the Nyāyas and arising out of them.

76-80. Bhārata: Putting forward the shield with the left hand and taking the weapon the actor should walk about on the stage. Stretching the hand forward fully and then drawing it back he should move the shield at his back from side to side and flourish the weapon around his head, and it should also be turned round [about the wrist] near the cheek. And again the hands holding the weapon and the shield should be flourished gracefully around the head.

81-82. Sāttvata: I shall now speak of walking about in the Sāttvata Nyāya. In it the same flourishing (*i.e.* as in Bhārata) of the weapon and the shield holds good, but this (the flourishing of the weapon) should take place at one's back.

82-83. Vārṣagaṇya. The walking about in the Vārṣagaṇya Nyāya will be similar to that in the Sāttvata, and the weapon and the shield also should be flourished similarly but these should go round the head.

84-85. Kaiśika: The flourishing of the weapon near the breast or the shoulder which is to take place in the Bhārata [Nyaya] will hold good in case of the Kaiśika. But [in the latter] the weapon should be made to strike only after being flourished over the head.

85-86. With these graceful movements of the limbs, weapons like the bow, the thunderbolt and the sword are to be flourished at the time of their use.

86-88. In the stage-fight there should be no [actual] piercing, cutting or flow of blood and the actual striking. The use of weapons (lit. release of missiles) should be done with its mimicry, or the cutting off [of any one's limb] should be represented, according rules, by the use of gestures and postures only,

87. The exercise should be performed in the Aṅgahāras embellished with the Sauṣṭhava and accompanied by music with [proper] tempo and Ṭāla.

Sauṣṭhava

89-92. Those performing exercises [in Āṅgahāras] should take care of the Sauṣṭhava, for the limbs without it (Sauṣṭhava) create no beauty (lit. do not shine) in drama or dance. The Sauṣṭhava of limbs is to be presented by being still, unbent, at ease, not very upright and not much bent. When the waist and the ears as well as the elbow, the shoulder and the head are in their natural position (*sama*) and the breast is raised, it will be the Sauṣṭhava [of the body].

Caturasra

92-93. Caturasra: The Vaiṣṇava Sthāna with the two hands moving about at the waist, and the navel together with the breast raised, is called the Caturasra of the limbs.

Four acts relating to the bow

93-94. There are four acts relating to the bow, viz. preparing (*parimārjana*), taking an arrow (*ādāna*), taking an aim (*sandhāna*) and shooting (*mokṣaṇa*).

94-95. The preparing (*parimārjana*) is the bending [of the bow], taking (*grahaṇa*) is the pulling out of [the arrow], taking an aim (*sandhāna*) is to put the arrow to the bow and shooting (*mokṣaṇa*) is the release [of the arrow].

Method of exercise

95-96. One should perform exercise [in Aṅgahāras and Cārīs] on the floor as well as [high up] in the air, and should have beforehand one's body massaged with the [sesamum] oil or with barley gruel.

96-97. The floor is the proper place (lit. mother) for exercise. Hence one should resort to the floor, and stretching oneself over it one should take exercise.

Health and nourishment of persons taking exercise

97-99. For the strength of body one should take [proper] nasal medicine and get oneself purged [lit. resort to the rule regarding the abdomen], take oily food, juice of sugarcane and sherbet. For, vitality is dependent on one's nourishment, and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When bowels are not cleansed and one is very tired, hungry, thirsty, has drunk too much [water], eaten too much, one should not take exercise. The wise [teacher] should give training in exercise to his pupil who has a graceful body and square breast and is not coverad with garment.

100. These are the rules regarding Cārīs in connexion with the exercise of [limbs]. I shall hereafter speak of different Maṇḍalas.

Here ends Chapter XI of Bharata's Nāṭyaśāstra, which treats of the Rule of Cārīs.

Chapter Twelve

MAṆḌALA MOVEMENTS

Maṇḍalas

1. I have now properly described Cārīs in connexion with the use of weapons (lit. release of missiles). [Now] learn about Maṇḍalas arising out of a combination of Cārīs.

2-3. The aerial Maṇḍalas are: Atikrānta, Vicitra, Lalitasañcara, Sūcividdha, Daṇḍapāda, Vihṛta, Alāta(-ka), Vāmaviddha, Lalita and Krānta.

3-5. The earthly Maṇḍalas are Bhramara, Āskandita,[1] Āvarta, Samotsarita, Eḍakākrīḍita, Aḍḍita, Śakaṭāsya, Adhyardha(-ka), Piṣṭakuṭṭa and Cāṣagata. Listen about their description.

Aerial Maṇḍalas

6-9. Atikrānta—the right foot [to be moved successively] in the Janitā Cārī and [the Śakaṭāsyā Cārī in which the breast is] Udvāhita, the left foot in the Alātā Cārī and the right foot in the Pārśvakrāntā Cārī, (next) the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī, [again] the left foot [successively] in the Sūcī Cārī and [the Bhramarī Cārī by] turning the Trika, (then) the right foot in the Udvṛitta Cārī and the left foot in the Alātā Cārī which should be changed (lit. divided) to the Bhramarī Cārī, again this left foot in the Alātā Cārī and the right foot in the Daṇḍapādā Cārī.

3-5. [1] Mss. sometimes give this name as *āspandita* which seems to be a corruption for *āskandita*. Cf. The note 1 on XI. 7-9.

10-13. Vicitra—the right foot [successively to be moved] in the Janitā Cārī and in the Talasañcara[1] (Nikuṭṭana), manner, (then) the left foot in the Syanditā Cārī, the right foot in the Pārśvakrāntā Cārī, (again) the left foot in the Bhujaṅgatrasitā Cārī and the right foot [successively] in the Ātikrāntā and Udvṛttā Cārīs, (next) the left foot in the Sūcī Cārī, the right foot in the Vikṣitpā (Ākṣiptā) Cārī and the left foot in the Apakrāntā Cārī.

14-17. Lalitasañcara—the right foot with the knee raised [to move] in the Sūcī Cārī, (next) the left foot in the Apakrāntā Cārī and the right one in the Pārśvakrāntā Cārī (again) the left foot [successively] in the Sūcī and the Bhramarī Cārīs [this latter by turning round the Trika] and the right foot in the Pārśvakrāntā Cārī and the left foot in the Atikrāntā Cārī which is to be changed (lit. divided) into the Bhramarī Cārī.

18-19. Sūcīviddha—the left foot [to be moved] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika round], the right foot in the Pārśvakrāntā Cārī, the left foot in the Atikrāntā Cārī, next the right foot in the Sūcī, the left foot in the Apakrāntā Cārī and the right foot again in the Pārśvakrāntā Cārī.

20-22. Daṇḍapāda—the right foot to be moved in the Janitā and the Daṇḍapāda Cārīs, the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika], (next) the right foot in the Ūrūdvṛttā Cārī and the left foot in the Alātā Cārī, (again) the right foot in the Pārśvakrāntā Cārī and the left foot [successively] in the Bhujaṅgatrastā and the Atikrāntā Cārīs to meet the right foot in the Daṇḍapādā Cārī and the left foot [successively] in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika].

10-13. [1] See Ag.

23-26. Vihṛta—the right foot [to be moved] in the Janitā Cārī (then) its Nikuṭṭana, (next) the left foot in the Syanditā Cārī and the right foot in the Ūrūdvṛttā Cārī, (then) the left foot in the Alātā Cārī and the right foot in the Sūcī Cārī, again the left foot in the Pārśvakrāntā Cārī and the right foot in the Ākṣiptā and the Bhramarī [this by turning the Trika] and the Daṇḍapādā Carīs, (then) the left foot in the Sūcī and the Bhramarī Cārīs [the latter by turning the Trika] again the right foot in the Bhujaṅgatrasitā Cārī and the left foot in the Atikrāntā Cārī.

27-29. Alāta—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot in the Alātā Cārī, after moving by turn in these [two] Cārīs six or seven times with graceful steps, again the right foot in the Āprkrāntā Cārī and the left foot [successively] in the Atikrāntā and the Bhramarī Cārīs.

30-33. Vāmaviddha—the right foot [to be moved] in the Sūcī Cārī, the left foot in the Āpakrāntā Cārī, (then) the right foot in the Daṇḍāpādā Cārī and the left foot in the Sūcī Cārī and right foot in the Bhramarī [this by turning the Trika] and the Pārśvakrāntā, Cārīs, (next) the left foot in the Ākṣiptā Cārī and the right foot in the Daṇḍapādā and the Ūrūdvṛttā Cārīs, (then) the left foot [successively] in the Sūcī, the Bhramarī [this by turning the Trika] and the Ālātā Cārīs, (next) the right foot in the Prāśvakrāntā Cārī and the left foot in the Atikrāntā Cārī.

34-37. Lalita—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, (then) the right foot in the Pārśvakrāntā and the Bhujaṅgatrasitā Cārīs, (then) the left foot in the Atikrāntā Cārī and the Ūrūdvṛttā Cārīs the left foot and the Alātā Cārī, and the right foot in

the Pārśvakrāntā Cārī, next the left foot in the Atikrāntā Cārī with graceful steps.

38-40. Krānta—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī, then the right foot in the Pārśvakrāntā Cārī and the left foot too in the same Cārī (Pārśvakrama), moving round alternately in these Cārīs in all directions, again the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī. This Maṇḍala is prescribed for a natural gait. Hence it is called Krānta *i.e.* going.

41, These are the aerial Maṇḍalas. Now I shall describe those on the earth.

Earthly Maṇḍalas

42-44. Bhramara—the right foot [to be moved] in the Janitā Cārī and the left foot in the Syanditā Cārī, than the right foot in the Śakaṭāsyā Cārī and the left foot to be stretched, (next) the right foot in the Bhramarī Cārī [by turning the Trika], again the left root in Syanditā Cārī and the right foot in the Śakaṭāsyā Cārī, then the left foot in the Apakrāntā (Apasarpī) Cārī and the Bhramarī Cārī by turning about the back.

45-47. Āsyanditā—the right foot [to be moved] in the Bhramarī Cārīs and the left foot in the Aḍḍitā and the Bhramarī Cārīs [the latter by turning the Trika], then the right foot in the Ūrūdvṛttā Cārī and the left foot in the Apakrāntā (Apasarpitā) and the Bhramarī Cārīs [the latter by turning the Trika then] the right foot in the Syanditā Cārī, (next) the left foot in the Śakaṭāsyā and the same foot to violently strike the ground.

48-50. Āvarta—the right foot [to be moved] in the Janitā Cārī and the left foot in the Talasañcara (Nikuṭṭana)

Cārī, then the right foot in the Śakaṭāsyā and the Ūrūdvṛttā Cārī, (next) the right foot the Atikrāntā (Apasarpī) Cārī turning backwards and the Cāṣagati Cārī, then the right foot in the Syanditā Carī and the left foot in the Śakaṭāsyā Cārī, again the right foot in [the Bhramarī Cārī with the Trika turned round), and the left foot in the Apakrāntā (Apasarpī) Cārī.

51-53. Samotsarita—assuming firsr of all the Samapāda Sthāna, then stretching the two hands with their palms turned upwards, (next) their intermittant Āveṣṭana and Udveṣṭana movements, [then putting the left hand] on the waist, the right hand moved in the Āvartita manner [next the right hand to be put on the waist] and the left hand moved in the Āvartita manner, moving round alternately with this Cārī, will give rise to the Samotsarita Maṇḍala.

54-55. Eḍakākrīḍita—the two feet on the ground (to be moved successively) in the Sūcī and the Eḍakākrīḍita Cārīs, (next) the swift moving Bhramarī Cārī by turning the Trika, (then) moving (the feet) round alternately in the Sūcī and the Āviddha Cārīs. This will give rise to the Khaṇḍa-maṇḍala named Eḍakākrīḍita.

56-58. Aḍḍita—the right foot [to be moved] in the Udghaṭṭa manner and then (simply) moved round, next [to be moved] in the Syanditā Cārī and the left foot in the Śakaṭāsyā Cārī, next the right foot to be moved backwards in the Apakrāntā (Apasarpī) and the Cāṣagati Cārīs, (then) the left foot in the Aḍḍitā Cārī and the right foot in the Apakrāntā (Apasarpitā) Cārī (next) the left foot in the Bhramarī Cārī and the right foot in the Syanditā (Āsyanditā) Cārīs and to violently strike the ground.[1]

54-55 [1] This *khaṇḍamaṇḍala* seems to be another name for *eḍakākrīḍita*.
56-58 [1] *āsphoṭana—padatalena bhūmitāḍanam* (Ag.).

59-60. Śakaṭāsya—The right foot (to be moved) in the Janitā Cārī, and next to move in the Talasañcara (Nikuṭṭana) manner, the same foot in the Śakaṭāsyā Cārī and the left foot in the Syanditā Cārī, moving round in this manner alternately with the Śakaṭāsyā Cārī. This Cārī Maṇḍala named the Śakaṭāsya is to be used in fight.

61-62. Adhyardha—the right foot (to be moved successively) in the Janitā and Syanditā Cārīs, then the left foot in the Apakrāntā (Apasarpitā) Cārī and the right foot in the Śakaṭāsyā Cārī. Moving around alternately in these Cārīs, will be the Cārī Maṇḍala named Adhyardha to be used in personal combat.

63-64. Piṣṭakuṭṭa—The right foot (to be moved) in the Sūcī Cārī and the left foot in the Apakrāntā (then) the right foot in the Bhujaṅgatrasitā Cārī and the left foot too in the same Cārī. Thus going round in the Bhujaṅgatrasitā Cārī is known as the Cārī Maṇḍala named the Piṣṭakuṭṭa to be used in personal combat.

65. Cāṣagata—Going round with feet in the Cāṣagatā Cārī is called the Cārī Maṇḍala named Cāṣagata. It is to be used in personal combat.

66. Here I have described in brief the Maṇḍalas arising out of the various Cārīs. Now I shall describe Samā Cārīs.

67. The use of the Samā Cārīs are known as Samā Maṇḍalas. [An actor] using them is to follow the instruction of the master-actor.

68. These Maṇḍalas to be used in fight and personal combat, are to be performed with sportiveness and graceful movements of limbs, and should be accompanied by [suitable] instrumental music.

Here ends Chapter XII of Bharata's Nāṭyaśāstra,
which treats of the Rules about Maṇḍalas.

Chapter Thirteen

DIFFERENT GAITS

1. So much about the formation of Maṇḍalas by a combination of the System of Cārīs (*cārī-vyāyāma*). I shall hereafter describe the Gaits suitable for (lit. existing in) different characters [in a play].

Entrance of dramatis personae

2-3. After the Overture (Upavahana[1]) with drums and other musical instruments has been performed by observing Kalās suitable to the Mārga [adopted in it], and the Dhruvās [to be sung] at the entrance of *dramatis personae*, have commenced, and the curtain has been drawn away, the actors who are to develop Sentiments in the various items [of a play] should enter (lit. be made to enter) the stage.

Posture for superior and middling characters on entrance

4-7. In case of characters of the superior and the middling types [the actor] should assume the Vaiṣṇava Sthāna, his breast being raised, Sama and Caturasra, shoulders at rest and not raised very much, the neck as graceful as that of a peacock, the shoulders eight Aṅgulas apart from the ears, the chin four Aṅgulas apart from the breast, and the two hands (the right and the left) respectively at the navel and at the left waist.

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1 [1] On the Gait Ag. says: "The Gait is to be prescribed with a view to the person, Sentiment, situation, place and occasion."

2-3 [1] It seems that *upavahana* gave rise to *upohana* (Pkt.) which afterwards was adopted in its place; for *upohana* see 138ff. It is defined by Ag. as

Interval of their feet

8-9. [In the posture described above] the interval between the two feet [of the actor] should be two Tālas and a half. Raising of his feet will take should be according to his own measure [of the hand] four or two Tālas or one Tāla high.

9-10. In case of [characters such as] gods and kings these should be four Tālas high, of the middling [type of characters] two Tālas, and of women, inferior persons and those in disguise only one Tāla high.

Time for their steps

10-11. [And the time required for the steps should be] four or two Kalās or one Kalā only. [Steps] of the superior [characters] should take four Kalās, those of the middling type two Kalās, and those of the inferior type one Kalā only.

Tempo of their Gait

12. An expert in the theatrical art should apply three kinds of tempo (slow, medium and quick) to the Gait [of different characters] according to their nature.

13. The Gait of superior [characters should be] slow, that of middling [characters should have] the medium [tempo, while the steps of] inferior [characters should be] quick and copious. [Thus] should be applied the three tempos according to the spirit [of different characters].

14. So much about the rule regarding the timing and tempo [of steps]. O the sinless ones, listen now about the manner of taking steps [suitable to different characters].

Natural Gait

15. In his natural [Gait] a superior [character] is to raise his knee up to the height of the waist and, in case of

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follows: *upohyante samāsa-vyāsataḥ padakalātālasamabhihitāḥ svarā yasminn aṅge tat tathoktam* (vol. I.p. 186).

Cārīs to be used in fighting the same (*i.e.* the knee) is to be raised up to the height of the breast.

16-19. With graceful steps of the Pārśvakrāntā Cārī and in accompaniment of the instrumental music he should go five uniform steps, towards the corner of the stage, and then he should move in the Sūci Cārī by putting forward his left foot first and the right foot afterwards. Then turning round he should go [five similar steps] towards the second corner of [of stage] and then move in the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Next time he should [again turn round and] go towards the musical instruments. Thus completing twentyone steps by going and turning back he should again move in the Sūcī Cārī by putting forward his left foot first and the right foot afterwards.

20. In an oblong stage the actor (*bharata*) should make elaborate foot-movements (lit. going and turning back by foot-steps), but in square and triangular stages such movements should respectively be of the Caturasra and the Tryasra types.

21. When [a character] is walking along with his equals, the basis of the tempo [of his Gait] will be [according to his own rank] of four or two Kalās or one Kalā.

22. But when any one is walking accompanied by persons of the middling and the inferior types [the basis of the tempo of the Gait of the group] will be four and two Kalās or one Kalā[1].

23. The wise actors should make the steps four Tālas wide in case of gods, Ḍānavas Pannagas (Nāga), Yakṣas, kings, and Rākṣasas.

24. All other dwellers of the heaven[1] will have steps

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22 [1] Significance of this rule is not clear.

24 [1] By such dwellers *devadūtas* are meant (Ag.).

of medium [width]. But those among them who are majestic[2] should have Gait similar to that of gods.

Gait of kings

The sages question:

25-28. "If the kings are human beings why should they have a Gait similar to that of gods?" It is said [in reply], "Why should not the kings have Gait suitable for these (*i.e.* gods)?. In drama and dance the characters [are of three kinds, viz.] divine, semi-divine (lit. divine-human) and human. Of these, the nature of gods is divine, that of the kings is semi-divine and that of the others known to people are called human. For kings have been described in the Vedas and the *adhyātma* (Upaniṣad)[1] as being made up (lit. born) of parts of [different] gods. Hence there cannot be any fault in kings imitating gods.[3]"

29. This is the rule of Gait in ordinary walking; but, for Gait in cases of hurry, insanity and anger the rule about its measure will not apply.

Gait under special conditions

30. [In those cases] producers of plays are to apply to all different characters, superior, middling and inferior, Gaits as modified by their peculiar condition.

31. Their Gaits should be of the duration of four or two Kalās, one Kalā or half of a Kalā, and these should be so on attaining conditions other than normal ones.

32. [Relative position of different characters as regards the timing of their Gaits is as follows]: While a superior [character] will have a Gait of four Kalās, a middling

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[2] *mātaliprabhṛtayaḥ* (Ag.).

25-28 [1] *vedādhyātmasu=vedeṣu tathā adhyātmaśāstreṣu vedānteṣu* (Ag.).

[character] is to have that of two Kalās and an inferior [character] that of one Kalā,

33. When a middling character will have a Gait of a Kalā, an inferior character is to have that of half a Kalā. Thus one should reduce [in different Gaits under special conditions] Kalās by half.

34. Gait of superior persons is not to be applied to that of the middling type, and Gait of the middling characters is not to be applied to that of the inferior type.

Tempo of Gaits under special conditions

35-37. In case of an attack of fever, hunger, fatigue due to austerities, [excessive] panic, surprise, dissimulation, uneasiness, love [in separatiou], sorrow, and in walking at ease, steps should be of slow tempo falling at the interval of more than four Kalās[1]. But in case of anxiety the Gait should be of four Kalās' [duration].

37-40. In case of concealed (lit. uneasy) love, panic, fear, agitation, joy, hurried action, hearing of unwelcome news, insult, sight of porentuous objects, of urgent work, search for enemies, pursuit of an offender and pursuit a ferocious animal, the wise [actor] should have Gait with steps of two Kalās' [duration].

Gait in the Erotic Sentiment

40-44. Gait in open (i.e. very clear) love-making should be graceful. [The lover] is to enter the stage with the female messenger showing the way. He is to act his part (lit. meaning connected with the play) by means of the Sūcā[1]. He should use pleasant perfumes and be dressed with lovely garments, ornaments[2] and garlands of various sweet-smelling flowers. He should walk with graceful steps

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35-37. [1] See Ag.

with a slow tempo in the Atikrāntā Cārī, and his limbs should have the Sauṣṭhava, and he should move with proper tempo and Tāla. His hands should always follow the feet. The former should be raised along with the falling of the latter, and with the raising of the latter the former should fall (lit. *vice versa*)[3].

45-48. Now listen about the Gait in case of concealed love. After dismissing his servants (lit. men) the lover is to walk [at night] along with the female messenger as his guide. He is to put out the lamp. He is to be dressed in [simple] clothes suited to the time and is to not wear too many ornaments. In making love secretly a person is to walk in company of the female messenger with slow and silent steps. Being apprehesive of sounds [heard at the time] he is to uneasy and to look constantly around and to tremble in his body and to have a faltering Gait.

Gait in the Terrible Sentiment

48-54. [In treating Gait] in the Terrible Sentiment I shall speak only with regard to Daityas, Rākṣasas and Nāgas. O Brahmins, the Terrible Sentiment only is dominant in their case. And this Terrible Sentiment is of three kinds, viz. Terrible in make-up, Terrible in limbs and Terrible by nature. [An example of] the Terrible in make-up is [a Rākṣasa] with his body dripping in blood, mouth moistened with it and having pieces of flesh in the hands. An example of the Terrible in limb is a very tall [Rākṣasa] with a prodigious physical frame, many heads, and many hands holding weapons of various kinds. And an example of the Terrible by nature, is a person with red eyes, tawny hair, black complexion and rough voice, and a person who always scolds [others] and who walks by raising the feet four Tālas high, and takes steps three Tālas wide. This is the Gait which [characters] resembling them are to have.

Gait in the Odious Sentiment

54-56. Gait [of a person walking] on the ground which is either a place of cremation or a place gruesome on account of a battle [having taken place there] should be used in acting in connexion with the Odious Sentiment. The feet in the Eḍakākriditā Cārī falling in quick succession sometimes close to and sometimes wide apart from each other, with the hands following them, will constitute Gait in the Odious Sentiment.

Gait in the Heroic Sentiment

57. In the Heroic Sentiment Gait should consist of swift brandisheing of arms and observing of various Cārīs.

58. In case of mental excitement Gait should consist of footsteps of proper Kalā and Tāla (*kāla*) in the Pārśvakrāntā, Āviddhā and Sūcī Cārīs.

Gait in the Marvellous and the Comic Sentiments

59-60. These are Gaits prescribed for generally superior characters. I shall now describe the Gait for middling and inferior characters. In their astonishment and joy they are to take agitated steps, and in their laughter too they are to take to this and similar other foot movements.

Gait in the Pathetic Sentiment

61-63. Gait in the Pathetic Sentiment should be in slow tempo [and it should be connected with] eyes full of tears, drooping limbs, arms thrown up and down, and loud weeping. And in case of a recent calamity one is to walk as well with the Adhyardhikā Cāri. This [Gait] is also to be used in case of women and persons of the inferior type.

63-66. [In connexion with the Pathetic Sentiment] superior characters should be patient, tearful, heaving deep sighs and looking upwards and [their Gait in conformity with these conditions] is to be of no [regular] measure and [they are] not to have the Sauṣṭhava [of the body]. Middling characters are also to be given Gait according to rules. In case of death of their beloved persons and relatives, they are to bend down on their breast in dejection and to become senseless due to grief, and to walk with the feet not raised very high. When violently struck, the shoulder should recede and be protected by arms, and the [entire] body is to be made unsteady (lit. moved round), and walking [should be] with short steps.

67-69. A [special] Gait is to be assigned to women and persons of the inferior type when they are atttcked with cold or are overtaken by a torrential shower. [In such a case] they are to draw all their limbs together, to shiver greatly, to put their two hands on the breast, to bend down their body, and their teeth are to clatter and lips are to throb and the chin is to quiver, and in representing an attack of cold the Gait should be slow.

Gait in the Terrible Sentiment

70-75. In the Terrible [Sentiment] the experts should make the Gait of women, and men of inferior type who are lacking in spirits, suitable to their nature (lit. in that manner).

[In the Terrible Sentiment] they are to have wide open and moving eyes, the Vidhuta head, and the look awe-stricken and turned alternately to sides, and holding the Kapota hand they are to walk with quick short steps, trembling body, dry lips and faltering Gait. This [movement] should be resorted

when a person is to mimic any one in fear. [And the same rule will apply] in frightening as well as in threatening persons. The Ākṣiptā Cārī is to be assigned to men as well as to women when they have seen a strange animal or heard a strange sound. Gait in the terrified state will consist of movement of feet in the Eḍakākrīḍitā Cārī falling in quick succession sometimes close to and sometimes at a distance from each other, and the hands are to follow them.

Gait of merchants and ministers

76-78. Gait of merchants and ministers is to be made natural. They should walk in the Atikrāntā Cārī with steps two Tālas wide. Their [left hand] showing the upturned Kaṭakāmukha should be on the navel, and the right [lit. the first hand] showing the upturned Arāla should be on the side away [from the left one]. Without making their limbs drooping, motionless or excessively moving they should walk with the same Cārī.

Gait of ascetics and sectarians

79-86. Gait of Yatis, Śramaṇas, those practising austerities should be made like that of one observing the vow of Brahmacarya. [In playing his part] a wise [actor] should have immobile eyes looking only four cubits [in front][1], a ready memory, the entire body in steadiness, and he is to keep the mind at rest, to assume the marks[2] belonging to his sect and to have modest robes or clothes dyed in dark red, and to stand with the Samapāda feet and to assume the Sthāna of the same name. Then he should make two Catura hands one of which is to be stretched. And assuming a serene appearance in conformity with the performance he should execute the Atikrāntā (Atikrama) Cārī with natural

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79-86 [1] See Ag. [2] *liṅgam i.e. japabhasmakaupīnādi* (Ag.).

(lit. not drooping) limbs. The best ascetics with a great vow are to have such a Gait, and to others is to be given a Gait contrary to this. As for the rest of the ascetics, according to the vow [enjoined by their own sects] they are to have a Gait confused or stately or sober or mild. And in case of the members of the Pāśupata sect they should walk in the Śakaṭāsyā and Atikrāntā Cārīs with haughty steps.

Gait of a person in darkness or of a blind man

87. Gait [of a person] walking in darkness or Gait of a blind [man] should consist of feet gliding over the ground and hands groping for the way.

Gait of one riding a chariot

88-92. Gait of a person riding a chariot should consist of short (*cūrṇa*) steps. From the Samapāda Sthāna (posture) he is to make a mimicry of the being carried in a chariot (lit. go the movement of a chariot), and with one [hand he is to take up] the bow and with the other the pole [of the chariot]. And his charioteer is to remain busy with the whip and reins, and the varied draught animals should be represented according to their distinctive class. And with quick and simple steps he (i.e. the charioteer) is to enter the stage. Gait of one in a celestial car (*vimāna*) should be made like that of one riding a chariot. One who is about to mount [these vehicles] is to move his body up with the face looking up and with the [motion] contrary to this one is to make one's discent [from them].

Gait while moving in the sky

92-95. Gait of a character moving through the sky is to include the aerial Cārīs and looking downwards, and [besides this] one is to move [first] from the Samapāda

Sthāna (posture) with short steps. Gait of one who descends from the sky is also to be of this kind. This Gait is to consist of steps straight and wide or high and low, or irregular and round about.

Gait of a person falling from the sky is to include the Āpaviddha arms, scattered ends of clothes, and eyes set on the ground [below],

Gait in ascending any high place

96-98. [In a play sometimes] there is necessity of ascending [stairs of] a palace, a tree or a hill or any other high object, and descending from them or getting down into a river or some lower region and getting up from it. In ascending [the stairs of] a palace a person should move the feet in the Atikrāntā Cārī, and with the body held up he should put forward his steps on [the flight of] stairs. In descending from the same, the body should be slightly bent and one foot should be in the Atikrāntā Cārī and the other in the Añcita movement.

98-100. This Gait suited to ascending [the stairs of] a palace should be applied in climbing hills. But in the case of hills the limbs are to be thrown up. The climbing of trees [should be represented] by steps in the Atikrāntā, Sūcī, Apakrāntā and Pārśvakrāntā Cārīs.

Gait in getting down into low places

101-104. This should also be the Gait in coming down [from trees] and the same should apply in case of getting down into a river.

Gait in [case of coming down from the top of] a palace will apply only in crossing [a river].

Gait of a person moving in a river will be according to the depth (lit. measure) of water, In shallow water,

with the tucking up of one's clothes, and in the deep [water] with the throwing out of hands one is to move with the fore part of one's body slightly bent. And in case of a person's being carried away by the current (lit. water) he is to stretch out his arms one by one to push forward water repeatedly, and during this movement all his limbs are to be busily engaged and the mouth filled up [with water].

Gait in travelling by boat

105. Gait of a person travelling by a boat should be made up of quick steps. According to these rules one should observe the various Gaits and movements.

106-107. All these [conveyances] are to be represented (lit. made) by a [suggestive] sign (*saṃjñā*) only. [If you ask] "why", [the reply will be the question], "Will the actors (lit. producers) have to die when the character [to be represented] is said to be dead?," The elephant will be represented by taking up a goad, the horse by a bridle and other conveyances by a whip.[1]

Gait in riding a horse

108. Gait of a person riding a horse will consist of the Vaiśākha Sthāna (posture) and short foot steps of various kinds.

Gait of serpents

109. Gait of serpents will be by the Svastika feet. [To represent it the actor] is to move in the Pārśvakrāntā Cārī and then to make a Recaka of the Svastika feet.

Gait of a Parasite

110. Gait of a Parasite (*viṭa*) should be made graceful. [An actor] is to represent (lit. go) the Gait of a Parasite

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106-107 [1] This passage shows that use of painted scenery was not indispensible in the ancient Indian stage. See on this point Ag.

by putting foward Ākuñcita (Kuñcita) feet within one Tāla and holding the Kaṭakā-vardhamāna hands with the proper Sauṣṭhava and letting [these] hands follow the feet.

Gait of a Kāñcukīya

112-113. [Gait] of a Kāñcukīya (armour-bearer)[1] should be made [suitable] to his particular age and condition. When he is not old[2] his Gait should be as follows: With the feet raised half a Tāla high and simple steps he should walk carrying his limbs like one who is treading upon (lit. touching) mud.

114. But in case of his being [quite] old he should walk with the trembling body and raise the feet slowly, and with [every] step he is to take his breath.

Gait of emaciated, sick and fatigued persons

115-117. Gait of an emaciated person should consist of slow steps. And in case of an overpowering illness, or of fatigue due to austerities, a person is to walk with lean

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112-113 [1] The word *kāñcukīya* (*kañcukin*) should be translated as 'armour-bearer' and not as 'chamberlain' which term should be used for *sannidhātṛ*; See Kauṭilya's Arthaśāstra (2. 4. 23). BhP. (p. 292) defines the *Kañcukīya* as follows: Passionless Brahmins who have knowledge and wisdom being in charge of (the king's) armour and crown, and holding a cane-stick (as symbol of their authority), are called *Kañcukīya* by the wise.

[2] *a-vṛddhasya*. The adjective of the *kāñcukīya* renders invalid the late definition according to which he should necessarily be old. Such a definition has been wrongly ascribed to Bharata in Rucipati's commentary to the Anargharāghava (ed. in *Kāvyamālā*, p. 109). The *kāñcukīya* in the plays ascribed to Bhāsa (*i.e.* Svapna., Pratimā,, Abhi. Pañca., Dūtavā, and Bāla.) does not show any trace of old age. The *kañcukin* in the Śak. deplores that the cane-stick which he had to take up as the symbol of his office, has become in old age the support of his body which he could move with difficulty (V.3.). From this it may be assumed that he was appointed long before old age came upon him.

and depressed belly, feeble voice, lustreless eyes, slow movement of the hands and the feet, tremor and affliction of the limbs, and with [every] step he is to emit breath.

Gait of a person walking a long distance

118. Gait of a person walking a long distance is to consist of slow steps, narrowing of limbs and the rubbing of the knees.

Gait of a corpulent person

119-120. A corpulent person is to walk with the feet raised slowly and he is to drag on his body with great effort, and while going with slow steps he should be copiously breathing, and be covered with perspiration due to fatigue, and his steps should be short.

Gait of intoxicated persons

121. Gait of persons with light (lit. young) and medium intoxication will be reeling, with the two feet [sometimes going] backwards.

122. Gait of persons heavily (lit. worst) intoxicated will consist of unsteady feet, reclining body and staggering steps.

Gait of a lunatic

123-130. Gait of a lunatic will consist of irregular steps, many Cāris in imitation of [various types of] men. He has unpolished and dishevelled hair, and body covered with dust; he talks without any reason and talks too much in an unnatural manner; sometimes he sings and sometimes laughs and is not ready to accompany [any one]; and he [sometimes] dances in joy and [sometimes] makes drumming [with any object he may find before him]. Once he runs swiftly and at other times stands still; [again] sometimes he is seated and

sometimes lying down. He is to wear rags of different kinds and to make the public road his irregular dwelling place. A lunatic will be of the above description (lit. this man). His gait will be as follows:]

After moving in the Baddhā Cārī he is to cross his feet. Then going round in all the four directions with this Cārī he is to perform the Bhramara Maṇḍala outwards and reach one corner of the stage. Then turning the Trika gracefully and holding the Latā hand with irregular movements he is to move with his feet.

Gait of lame men, cripples and dwarfs

131-136. Gait of lame persons, cripples and dwarfs in connexion with the display of physical defects for the sake of the Comic Sentiment, will be of three kinds. In one [kind of] Gait of lame persons, feet are to remain stiff. In the second one, feet are to be made Agratalasañcara and the body is to be held up (lit. raised) by the stiff foot. [And in the third] the body is to move on one foot, and to rest on another foot, and setting feet in this order [the lame men] are to go. This will be one's Gait when one has run a thorn into the sole of one's foot. Gait of cripples will consist of the Agratalasañcara and the Añcita feet, the steady body and Nata shanks. During the Gait of dwarfs all their limbs are to be narrowed down and they should neither move [quickly] nor take [wide] steps.

Gait of the Jester

137-140. The Jester will have the same Gait consisting of simple laughable steps with feet raised high [and put forward]. And his Gait will relate to three kinds of laughter: laughter due to limbs, due to words and due to the costumes and make-up. Of these the ugly and big teeth, bald head,

hunch on the back, lameness and distorted face will be causing of laughter due to limbs. When one walks like a crane looking up and looking down with wide strides, this too becomes an object of laughter due to limbs.

140-141. Talking incoherently, meaninglessly, garrulously and uttering obscene words are to be known as [causing] laughter due to words.

141-142. A person covered with tattered clothes or skin, or smeared with ink (or lamb-black), ashes or yellow ochre will be [causing] laughter due to the costumes and make-up. Hence the [Jester] after considering the character [he is to represent] should cerefully (lit. essentially) assume [one or more of] these states.

143-146. Gait of the Jester should be distinguished according to his different conditions. [For example], in his naturāl Gait he is to carry the Kuṭilaka[1] (*kuṭila*) in his left hand and to show the Catura [gesture] with the right hand. Besides, he is to lower by turns one of his sides, head, hands and feet observing proper tempo and Tāla. Gait other than this which is natural, will be abnormal [in his case]. His Gait on having some food which was difficult to get, will be arrested.

Gait of menials

146-148. The Gait to represent the walking of servants of lower order or other persons of the inferior type should be as follows:, in the walking of servants, one of their sides or head or a hand or a foot is to be lowered and their eyes are to move to different] objects.

143-146 1 See p. 10 note 2

144 [1] For an old *kañcūkin* see Śak. *loc. cit.* Mudrā, II. 9. and III. 1.

Gait of the Śakāra

148-149. Gait of the Śakāra will consist of proud but ordinary steps, and while walking he will touch his clothes and ornaments and often look at them, and due to an unnatural motion of his body, his garlands, and suspended parts of the clothes are to flutter to and fro.

Gait of lowly persons

150. Persons of inferior birth are to walk with eyes looking around, protecting their limbs from the contact of other people.

Gait of the Mleccha tribes

151. Gait and movements of men of different Mleccha tribes such as the Pulindas and the Śabaras should be made according to the land they inhabit.

Gait of birds

152. Gait of birds, beasts of prey and other animals is to be made according to the character natural to them.

Gait of lions, bears and monkeys

153. Gait of lions, bears and monkeys is to be made [like that] which was assumed properly by the mighty Viṣṇu in the days of yore. [It is as described below].

154-155. [In this Gait] after assuming the Ālīḍha Sthāna (posture) with limbs conforming to it, that is, one hand on the knee and the other on the breast, one is to look all around and put one's chin on one's shoulder and to walk with feet raised five Tālas high and placed at the same interval.

156. This Gait should be applied to [represent] lions[1] and such other animals[2] at the time of personal combat as well as on entering the stage.

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156 [1] Lions etc. here indicate actors with the mask of these animals.
[2] Reference here is to animals like Sugrīva and Jāmbavat (Ag).

157. As for the rest of animals the Gait and the Sthāna for them when entering the stage or carrying any one or anything on the back should be made suitable to the occasion.

158. These [different] Gaits are thus to be used by wise [actors]. The Gaits that have not been described by me, are to be adopted from [the practice of] people.

Walking postures of women

159-160. I shall now speak of the Gaits and movements of women. The Sthāna of women in walking and speaking [to others] will be Āyata, Avahittha and Aśvakrānta.

160-161. Āyata: In the Āyata Sthāna (posture) the right foot will be Sama, the left (lit. the other at the side) foot Tryaśra (obliquely placed) and the left raised.

161-164. (Uses): This Sthāna is to be used in invocation, dismissal, observing carefully, thinking and dissimulation. And the first appearance on the stage, scattering handfuls of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment (*māna*) and looking to the horizon are also to be represented from this Sthāna.[1]

164-165. Avahittha: The left foot will be Sama and the right (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised up.

165-167. (Uses): This Sthāna is known (lit. remembered) as natural for women during conversation [with anyone], in determination, satisfaction and conjecture. In representing anxiety, amorousness, sportiveness, grace, the Erotic and the like [Sentiments] and looking towards the way of someone [coming or going] this Sthāna is to be used.

167-168. Aśvakrānta: The Sthāna in which one foot

is raised and the other is resting on its fore-part and [ready for] the Sūcī or the Āviddhā Cārī is called Aśvakrānta.

168-169. (Uses): This Sthāna is to be assumed in taking hold of the branch of a tree, plucking a cluster [of flowers] or in taking rest by inferior persons or women for any purpose.

169-171. The Sthāna will be [maintained by a dancer] till any movement begins. For during a dance the Sthāna is at an end when the Cārī has begun (lit. is present). This is the rule of the Sthāna for women and for men as well. I shall now describe women's Gait in relation to their nature.

Gait of passionate women (pramadā)

171-176, [Such a Gait will serially include the following Sthāna and movements]: The Āvahittha Sthāna, the left hand pointing downwards, the right hand with the Kaṭakāmukha gesture placed on the navel, the right foot raised gracefully up one Tāla and thrown on the left one and simultaneously with that, the left hand with the Latā gesture placed on the navel and the right side bent, placing the right hand on the hip, and the Udveṣṭita movement of the left hand, then the left foot put forward, the right hand with the Latā gesture. [After assuming this Sthāna and movement] they are to walk five steps with the body slightly bent and the head gracefully held in the Udvāhita posture.

176-177. The rules for going about on the stage which have been prescribed for men will apply also for women.

Gait of young women

177-179. The steps of women should not be made of six or eight Kalās duration. Such a step will be irksome for them. This will be the Gait of women in their youth.

I shall speak [now] about the Gait of women who are aged (*sthavīyasī*).[1]

Gait of aged women

179-181. After assuming the Avahittha Sthāna and putting the left hand on the waist and the right hand with the Arāla gesture upturned, placed between the navel and the breasts, they are to walk gradually with their body neither relaxed nor stiff nor [much] moving about.

Gait of handmaids

181-183. The Gait of hand-maids should be made distracted (*udbhrāntā*). They are to walk with slightly raised body and flourishing arms, after assuming the Avahitta Sthāna with the left hand pointing downwards and the right hand showing the Kaṭakāmukha hand held on the navel.

Gait of half-women

183-184. The Gait of the half-women, an admixture of that of men and of woman, will consist of stately but graceful movement of limbs and playful steps.

184-186. The time required for the Gait which has been prescribed for persons of the superior type will be halved in case of women and the infeior types of men. And the Gait [prescribed for persons] of the superior, the middling and the inferior types will apply in case of women [of those types] except for the footsteps which will be graceful [for the latter].

Gait of children

186-187. The Gait of children will be according to their will and no Sauṣṭhava and [fixed] measurement will be required.

177-179 [1] B.G. read *sthānīyā yā strīyas tāsām* for *sthavīyasinām etāsām*. The word *sthavīyas* may well be a comparative form of *sthavira*. Cf, *davīyas* for *dūra*.

Gait of hermaphrodites

187-188. The third type of persons will be hermaphrodites in whose case women's Gait to the exclusion of their [partial] male character, should be applied.

Gait in the change of role

188-189. A change [of their role] by men, women and hermaphrodites should be represented by assumption on their part of Gaits suitable to those of [new roles] to the exclusion of their own [original] character.

Gait of persons in disguise

189-191. For disguise, sports or deception [of others] a woman assumes the role of a man, and a man that of a woman. [In such cases] the woman should play the role of a man with patient and liberal spirit and intelligence, and with acts as well as dress, words and movement suitable to that [character].

191-192. To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait.

Gait of tribal women

192-193. Women of inferior birth and of the Pulinda and the Śabara tribes are to have Gaits natural to their community.

Gait of women ascetics

193-194. In case of women observing a vow or practising austerities or bearing the mark [of religious sects.] or contented women the Samapada Cāri is to be used [as their Gait].

194-195. An expert in dramatic art should not assign energetic Aṅgahāras, Cārīs and Maṇḍalas to women.

Sitting posture for men and women

195-196. Sitting posture (*sthāna*) for men and women should be made conforming to (lit. combined with) the different States which they are in, and similar should be their postures while in bed.

Sitting at ease

196-197. In sitting at ease the two feet are at rest (*viṣkambhita*) and kept doubled up (*añcita*), the Trika is slightly raised, and the two hands are put on the thighs on the two sides.

Sitting in a pensive mood

197-198. When a person is to assume [deep] thinking, he is to stretch slightly one of his feet, and the other foot is to rest on the seat and the head is to bend on one side.

Sitting in sorrow

198-199. When a person is in grief and uneasiness he is to put up his hands for supporting the chin, or his head is to rest on the shoulder, and he is [to look like] one whose mind and sense-organs are not working.

Sitting in fainting and in intoxication

199-200 When a person is unconscious, fainting or is intoxicated, tired, weakened or sad, [from the above posture] he is to stretch his arms loosely and to sit depending on [some] support.

Sitting in shame and in sleep etc.

200-201. When a person is ill, ashamed, asleep or in meditation he is to lump together his limbs between legs and knees.

Sitting on ceremonial occasions

201-202. In offering a libation of water to the spirits of diseased parents, muttering (*japa*) of Mantras, saying the Sandhyā prayers and making Ācamana, one is to assume the sitting posture with the hump raised, in which the hip and heels come together.

Sitting in pacifying a beloved woman

202-203. In appeasing [the anger of] a beloved woman and pouring ghee into the sacrificial fire and doing similar other acts, a person is to put one of his stretched knees on the ground [from the sitting posture mentioned above].

Sitting in worshipping a deity

203-206. Downcast face and the sitting posture with the two kness on the ground (*i.e.* kneeling down) is to be assumed in adoring a diety, pacifying the angry [superiors], bitterly crying for sorrow, seeing a dead body, the fear of persons of low spirits, the begging of something by lowly persons and servants, and attendance during the Homa and the sacrificial work. Ascetics (*muni*) while practising austerities are [also] to assume this sitting posture (lit. rule about sitting).

Seats for different characters

206-207. Now the seats (lit. rules regarding the seats) for males and females in a drama are twofold: public (*bāhya*) and private (*ābhyantara*). [These two terms] public and private relate to the royalty (lit. the king).

Seats for male characters

208-210. O Brahmins, gods and kings are to be given the Lion-seat (*i.e.* throne), the priests and the ministers

the cane-seat[2], the commander of the army and the crown-prince the Muṇḍā-seat,[2] the Brahmins the wooden seat and the other princess the carpet-seat. This rule of seats should be observed in the royal court.

Seats for female characters

210-214. I shall now speak of the rule of seats for women. The chief queen should be given the Lion-seat, the female relatives and highborn wives of the king other than the chief queen the Muṇḍā-seat, the wives of priests and ministers the cane-seat, ordinary wives [of the king] the seat consisting of cloth, skin or carpet, the wives of Brahmins and female ascetics the seat made of wood (*paṭṭa*), the wives of Vaiśyas the seat of pillow (cushion) and for the remaining women the ground will be the seat. So much about the rule of seats in the inner appartments as well as in public places. While residing in one's own house one can take any seat according to one's liking.

Seats for ascetics and sectarians

215. The seats for the ascetics should be according to the rules [of the order] they are observing[1]. For the members of different sects with special marks the seats will be according to their vows.

216. While pouring ghee into the sacrificial fire or doing the sacrificial duty in general or offering a libation of water to the departed parents one is to stand or to sit on a Vṛṣī[1], Muṇḍā-seat or cane-seat.

208-210 [1] A cane-chair.

[2] *muṇḍāsana* is probably nothing other than Bengali *moḍā*.

215 [1] For example, some have tiger-skin as their seat, some deer-skin or a piece of woollen blanket.

216 [1] A seat made of *kuśa* grass (see Apte, *sub voce*).

General rules about seats

217. Other local officers (*sthānīya*) who are of [high] birth and possess [great] learning should be honoured by the king by [an offer of suitable] seats.

218. To his equals he (*i.e.* the king) is to offer seats equal in height to that of his own, to persons of medium importance, the seats of middling height, and to persons who are superior to him should be given a more elevated seat, while the lowly persons are to be seated on the ground.

219. Before the preceptor, the king or the spiritual guide (*guru*) wise persons are to sit on the ground or on an wooden seat.

220. Sitting together with the spiritual guide, the preceptor or the king in a boat, on an elephant or in a chariot, or on [large] wooden seats is allowed (lit. not to be objected to).

Lying-down postures

221. Postures in the bed are known as Ākuñcita, Sama, Prasārita, Vivartita, Udvāhita and Nata.

222. Ākuñcita: Lying down with limbs narrowed down and the two kness sticking to the bed is called the Ākuñcita posture. It is to be used in representing persons attacked with cold.

223. Sama: Lying down with the face upwards and the hands free and turning downwards is called the Sama posture. It is the posture in deep sleep.

224. Prasārita: Lying down with one arm as the pillow and the knees stretched, is called the Prasārita posture. It is to be used to represent one enjoying a sleep of happiness.

225. Vivartita: Lying down with the face downwards is called the Vivartita posture. It is to be assumed in [repre-

senting] wound from any weapon, death, vomitting, intoxication and lunacy.

226. Udvāhita: Lying down with the head resting on the hand and making a movement of the knee, is called the Udvāhita posture. It is to be used in sports, and on hearing the master's words.

227. Nata: Lying down with the legs (lit. shanks) slightly stretched and the two hands loosely resting is called the Nata posture. It is to be used in laziness, fatigue and distress.

228. This is the [rule of] Gait and movements I was to tell you. Whatever remains unsaid should be devised according to the demand of circumstances. I shall hereafter speak about the division of the stage into Zones in connexion with going about on it.

Here ends Chapter XIII of Bharata's Nāṭyaśāstra, which treats of Gaits and other Movements.

CHAPTER FOURTEEN

ZONES AND LOCAL USAGES

1. One should fix the Zones [of the stage] after knowing the division of three [kinds of] playhouse, that have been mentioned before by me.

Arrangement of drums

2. The producer [of a play] should arrange the drums between the two doors of the tiring room, which I have described before.

The Zonal division

2. The Zonal division[1] is to be indicated by going about on the stage. [When one is in a particular] Zone [of the stage, it] will change [lit. be another] with his walking out of it.

Utility of the Zonal division

4-7. [It is] from the [convention of] the Zonal division that one is to know [whether the place in which the scene has been laid] is a house, a city, a garden, a pleasure-resort, a river, a hermitage, a forest, the earth, the sea, [any part of] the Three worlds, with movable and immovable objects, any one of the nine great divisions of the earth or its seven continents or any of the different mountains, the invisible world, the [surface of] the earth or the nether world (*rasātala*), places of rest or abodes of the Daityas

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1 [1] See II. 63ff.

3 [1] As modern device of the change of scenes was absent in the ancient Indian theatre, the convention of the Zonal division indicated the locality in which different characters met.

and the Serpents, houses, and forests. Zones should be imagined with reference to a city, a forest, a part of a continent or a mountain where the action takes place.

Indicating relative location

8. One should assume by convention whether a place is outside or inside a locality or in the middle of it, or away from it or near it.

9. According to [the convention of] Zonal division, those who have entered [the stage] earlier, should be taken as being inside [a house], while those entering it later are to be known as remaining outside.

10. He who enters the stage with the intention of seeing them (*i. e.* those entering earlier) should report himself turning to the right.

The east on the stage

11. The direction which drums and two doors of the tiring room face, should always be considered as the east in course of a dramatic performance.

The rule of exit

12. If any person will go out from the place (lit. there *i.e.* inside the house) on any business, he is to make his exit by the very door he used when entering.

13. If after going out he is to re-enter that house he will make his exit [if necesseary] by the door through which the men [who enter later] came.

14-15. If out of necessity he goes along with the latter, and [re-] enters the house with the latter, or by himself alone, the different Zones should be prescribed for the two. This other Zone will be indicated by their [order of] walking.

Indication of rank in group-walking

16. With the equals, one is to walk side by side, and with one's inferiors one is to walk surrounded [by the latter], and handmaids are to be known by their walking before [the master]

Indicating distance great, small and medium

17. The same place if much walked over will be taken as a distant land. And nearby land or lands of medium distance are to be indicated likewise [on the same principle][1].

Movement of gods and demigods

18-20. According to various needs of the plot (lit. play) gods and demigods are to move to cities, forests, seas or mountains through the sky, by an aerial car, by their occult power or by different other acts. But while in disguise in a play they (*i.e.* gods and demigods) are to move on the earth, so that they may be visible like human beings (lit. through human causes).[1]

Movement of men in Bhārata-varṣa

21. Gods and demigods can at their will move to all [the nine] divisions [of the continent], but it is prescribed that men are to move in Bhārata-[varṣa] (India) alone.

Departure for a distant place

22. If a person departs on business to a distant place, this is to be indicated by closing the Act [with his departing] and mentioning again this fact in an Introductory Scene (*praveśaka*).

Time allowed for events of an Act

23. To indicate the attainment of an object one is to traverse a measure of distance. But in case of failure in this

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17 [1] For an example of this see Uttara. I.

regard (lit. in non-attainment of the object) the Act should be brought to an end.

24. [Incidents in a play occurring for] a Kṣaṇa, a Muhūrta, a Yāma and a day are to be accommodated in an Act in pursuance of the Seed (*bīja*) [of the play].

25. But a month or a year is [to be considered] finished with the end of an Act; and events occurring more than one year after, should not be put in one Act.

26. Zones of the stage [and allied conventions] concerning movements of men are thus to be observed in a play in connexion with Bhārata-varṣa (India). Now let it be known that gaits of gods and demigods are like that of men.

27-32. Yakṣas, Guhyakas, followers of Kuvera (lit. the giver of wealth), Rākṣasas, Bhūtas and Piśācas who live in the best mountain Kailāsa included in the Himalayas, are known as dwellers of the latter mountain. Gandharvas, Apsarasas and Gaṇas are known to live in the Hemakūṭa. In the Niṣadha [mountain] live all the Nāgas (Serpents) such as Śeṣa, Vāsuki and Takṣaka. The thirty-three groups of gods dwell in the great [mountain] Meru, and Siddhas and Brahmarṣis in the Blue [Mountain] full of *lapis lazuli*. The White Mountain is the abode of Daityas and Dānavas, while Pitṛs resort to the Śṛṅgavat [mountain]. These are the best mountains where gods and demigods dwell. With reference to the Zonal division they should be [placed] in Jambudvīpa [where these mountains exist].

Movement of gods

32-35. Their efforts and exploits should be represented (lit. made) according to their habits and powers, but their costumes and make-up should be like that of human beings. All the States of gods are to be made human. Hence they

should not be represented (lit. made) as winkless [which they traditionally are]. For the States and the Sentiments [in a play] depend on Glances. And the States are [first] indicated by Glances and then represented by gestures and postures (lit. by limbs). This is all about the Zonal division.

Four Local Usages

36. I shall now resume the description of the Local Usages (*pravṛtti*) which according to experts in drama are four: Āvantī, Dākṣiṇātyā, Pāñcālī (Pāñcāla-madhyamā) and Oḍra-Māgadhī[1].

[Now comes the question]: Why is [it called] *pravṛtti* (report) [of the Local Usages]? [In answer to this] it is said that *pravṛtti* is so called because it gives us properly information regarding costumes, languages, and manners in different countries of the world. *Vṛtti* means 'information'. There are many countries in this world. Hence it is asked, "How a fourfold division of these (*i.e.* the four *pravṛttis*) [can be] justified ? For an observance of all these *pravṛttis* has common characteristics." [In reply] it has been said, "It is true that their observance has common characteristics; but as people have different native countries, costumes, languages and manners, I have prescribed a fourfold classification of the dramatic performance attached to [four] different Styles. [Different] countries are attached to performances which relate to the Styles such as the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Violent (*ārabhatī*). Because of this the four Local Usages develop, and performances [following them] originate.

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36 [1] The passage following this till the beginning of 37 is in prose.

Dākṣiṇātyā Local Usage

Now [it is said] in this connexion (lit. there) that the Southern [countries] favour various kinds of dance, song and instrumental music, an abundance of the Graceful (*kaiśiki*) Style, and clever and graceful gestures. They are as follows:

37. Countries adjacent to mountains named the Mahendra, the Malaya, the Sahya, the Mekala[1] and the Kālapañjara[2], are known as the Dākṣiṇāpatha (Deccan).

38-39. Kosala, Tosala[1], Kaliṅga Mosala[2] and countries like Dramiḍa, Andhra, Mahā-vaiṇṇā and Vanavāsika which lie between the Southern Ocean and the Vindhya [mountain] are always to take to the Dākṣiṇātyā Local Usage[3].

Āvantī Local Usage

40-41. Avantī, Vidiśā, Saurāṣṭra, Mālava, Sindhu, Sauvīra, Ānarta[1], Arvudeya[2] Daśārṇa, Tripura, and Mṛttikāvat[3] always take to the Āvantī Local Usage.

42. This Local Usage depends on the Grand (*sāttvatī*) and the Graceful (*kaiśikī*) Styles. Hence these should be used in plays and should be adopted by the producers [related to the area].

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37 [1] For Mekala see the Buddhacarita XI. 31

[2] Kālapañjara seems to be same as modern Kāliñjar (=Kālapiñjara); *piñjara* is a variant of *pañjara*; see Paia-saddhamahaṇṇavo, *sub voce*.

38-39 [1] Aśoka's Tosali. [3] Older name of Masulipaṭṭanam in Andhra.

[2] Mahā-veṇṇā, a Skt. name of the Kṛṣṇa-veṇṇā river. The name indicates the attached river-valley.

[3] Geographical names mentioned in this passage and the passages that follow, are mostly to be met with in the Purāṇas (sometimes with variant readings). For a discussion on the same see D.C. Sircar, 'Text of the Puranic Lists of Peoples' (IHQ. Vol. XXI. 1945, pp. 227-314).

40-41 [1] Ānarta was probably N. Kathiawar peninsula.

[2] Arvuda or modern Ābu in Rajputana is probably meant by this name.

[3] Sometimes identified with Mertā in Rājasthān. See JAS. Vol XVII. pp. 180-181.

Oḍra-Magadhī Local Usage

43-45. Eastern [countries such as] Aṅga, Vaṅga, [Ut]kaliṅga[1], Vatsa, Oḍra Magadha, Puṇḍra, Nepāla, Antargiri, Bahirgiri, Pravaṃga[2], Māhendra, Malada[3], Mallavartaka,[4] Brahmottara (Suhmottara)[5] Bhārgava[6], Mārgava[7], Prāgjyotiṣa, Pulinda, Videha, Tāmralipta, and Prāṅga[8] adopt the Local Usage known as the Oḍra-Māgadhī.

46. In relation also to other countries known in the Purāṇas as belonging to the East, the Oḍra-Māgadhī Local Usage is applied. [This Local Usage depends on the Verbal (*bhāratī*) and the Graceful (*kaiśikī*) Styles.][1]

Pāñcālī Local Usage

47-48. Countries such as Pañcāla, Śūrasena, Kāśmīra, Hastināpura, Vālhīka, Śālvakā,[1] Madra and Uśīnara which are contiguous either to the Himalayas or to the Northern bank of the Ganges, take to the Pāñcālī (Pāñcāla-madhyamā) Local Usage.

49. In this Usage the Grand and the Violent Styles are known [to predominate]. The application of these [means] paucity of song, and excessive movement and extraordinary Gaits and steps.

43-45 [1] Utkaliṅga is the older name of the later Utkala. This occurs in the Brahma P. [2] The region beyond Vaṅga.

[3] Maladā be may modern Maldah District of W. Bengal.

[4] Mallavartaka may be modern *Mallabhum* (Bankura in W. Bengal).

[5] For Brahmottara see Viśvabhāratī Patrikā, Vol. IV. pp. 250ff.

[6] Bhārgava remains unidentified. [7] Mārgava remains unidentified.

[8] The region beyond Aṅga.

46 [1] This is from a conjecturel restoration. See Introduction to the text.

47-48 [1] The reading Śalyaka of some mss. may be a variant of Śālvaka. As in the Purāṇas an expression like *śālvāḥ śākalavāsinaḥ* is met with, Śālvas or Śālvakas might have been the name of a tribe residing in the ancient Śākala region. See Pāṇini. IV. 2. 135, 169, 173 and Mbh. Bhīṣma 10. 3.

Twofold entrance in observing Local Usages

50. In going about on the stage the Local Usages, will operate in two ways, viz. by entering from the right and by entering from the left.

51. In the Āvantī and the Dākṣinātyā Local Usages the going about [on the stage] will be from the right, and in the Pāñcālī and the Oḍra-Māgadhī it will be from the left.

52. In the case of the Āvantī and the Dākṣinātyā Local Usages the door to be used in entering should be the Northern one, while in case of the Pāñcālī and Oḍra-Māgadhī Local Usages the Southern door should be used.

53. But in view of the special assembly, place, occasion and expression of meaning these rules may be combined (lit. be made into one).

54. Experts should produce their plays in Styles which have been prescribed before for the Local Usages in different countries[1].

Two general types of play

55. The production of a play in conformity with the rules of dramatic practice is of two types: delicate (*sukumāra*) and energetic (*āviddha*).

The violent type

56-57. The play which requires energetic (*āviddha*) gestures and dance movements (*aṅgahāra*) to represent, cutting, piercing and challenging, and contains the use of magic and occult powers as well as artificial objects and make-up, and has more men and less women [among its *dramatis personae*]

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54 [1] B.G. add one couplet which in translation is "In musical plays (*gānakādi*) these rules should be simplified. One should produce them (lit. practice those acts) in disregard of the multiplicity of Local Usages." But this seems to be spurious.

and applies [in its production] mostly the Grand and the Violent Styles, is of the energetic type.

58. According to the [expert] producers, [plays of] the Ḍima, the Samavakāra, the Vyāyoga and the Īhāmṛga [clases] are known to be of the energetic type.

59. Production of a plays of this type should be made by [an impersonation of] gods, Dānavas and Rākṣasas who are majestic and haughty, and have herorism, energy and strength.

The delicate type

60. The Nāṭaka, the Prakaraṇa, the Vīthī and the Aṅka are plays of the delicate type, and they depend [for their production] [on an impersonation of] human beings only.

Two Practices

61. I shall now define (lit. relate the characteristcs of) the two Practices (*dharmī*) which have been mentioned before.

Realistic Practice

62-63. If a play depends on natural behaviour [in its characters] and is simple and not artificial, and has in its [plot] profession and activities of the people and has [simple acting and] no playful flourish of limbs and depends on men and women of different types, it is called Realistic (*lokadharmī*)[1].

Conventional Practice

64-65. If a play modifies a traditional story, introduces supernatural powers, disregards the usual practice about the use

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62 [1] For a discussion on Dharmīs see V. Raghavan, Nāṭya Dharmī and Loka Dharmī (Idealism and Realism of Bharata's Stage), Journal of Oriental Researches. Madras, Vol. VII. pp. 359-375.

63-64 [1] See note 1 to IX. 1-3.

64-65 [1] I accept Ag's interpretation.

of languages, and requires acting with graceful Aṅgahāras, and possesses characteristics of dance, and requires conventional enunciation and is dependent on a heavenly scene and heaven-born males, it is to be known as Conventional

66. If anything not admitted as real by people is invested in a play with a corporal from and speech the practice is [also] called Conventional (*nāṭyadharmī*)[1].

67. [The practice in a play according to which persons are supposed] not to hear words uttered in proximity, or to hear what has not been uttered at all, is [also] called Conventional.

68. If objects like a hill, a conveyance, an aerial car, a shield, an armour, a weapon or a banner-staff are made to appear on the stage (lit. are used) in [human] form, it is known as an [instance of] Conventional Practice.

69. If after appearing in a role, one assumes a different role [in the same play], on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of Conventional Practice.

70. If a woman for whom marital connexion with a particular person in actual life is forbidden by the Śāstras is made to appear in a play in the role of woman with whom such connexion is permitted, it becomes an instance of Conventional Practice. The same will be the result if the situation in the above case is reversed.

71. That, [in a play instead of simple walking] one dances or goes with graceful movement of limbs as well as with similarly made steps, is known as Conventional Practice.

66 [1] An instance of this is the personification of the Bhrahmaśāpa in Māyāpuṣpaka (Ag.).

72. If the [ordinary] human nature which has acts of joys and sorrows as its essence (lit. soul) is represented by (lit. combined with) [special] gestures, it becomes [an instance of] the Conventional Practice.

73. The Zonal division on the stage, which observes (lit. depends on) many rules, is also [an instance of] Conventional Practice.

74. A play should always be produced with the conventional movement [of limbs], for without acting through the [use of] Gestures etc. [by the actors] no feeling is evoked in [the spectators][1].

75. The States are natural to all [persons] in a play and all the gestures [in connexion with them are used] from a paticular necessity; [hence] decorative movements of limbs [in producing a play] have been considered as [an instance of] Conventional Practice.

76. So much about the Zonal Division, [the two] Practices and the [four] Local Usages. Experts in dramatic production should know these and put them properly into practice.

77. I have described properly the Histrionic Representation by the Śākhā and by Aṅgahāras. I shall afterwards speak similarly about the Representation depending on Words which consist of vowel and consonantal sounds.

Here ends Chapter XIV of Bharata's Nāṭyaśāstra,
which treats of the Zones and Local Usages.

Chapter Fifteen

VERBAL REPRESENTATION AND PROSODY

The actor's speech

1. O the best of Brahmins, I shall now speak about the nature (lit. characteristics of) the Verbal Representation which has been mentioned before[1] and which relates to (lit. arises from) vowels and consonants.

Importance of speech in drama

2. One should take care of words[1]. For these are known as the body of the dramatic art. And Gestures, Costumes and Make-up and the acting of Sattva [merely] clarify the meaning of words.

3. In this world; (lit. here) the Śāstras are made up of words and rest on words; hence there is nothing beyond words, and words are at the source of everything.[1]

4. The Verbal representation is related to [a knowledge of] nouns (*nāma*), verbs (*ākhyāta*), particle (*nipāta*), preposition (*upasarga*), nominal suffix (*taddhita*), compound words (*samāsa*), euphonic combination (*sandhi*) and case-endings (*vibhakti*).

Two kinds of recitation

5. The Recitation (*pāṭhya*) [in a play] is known to be of two kinds:] Sanskritic and Prakritic. I shall speak of their difference in due order,

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1 [1] For the four kinds of Histrionic Representation which includes the Verbal one see VI. 23.

2 [1] This rule applies to the actors as well as to the play-wright. See Ag. on this.

3 [1] This view is also held by Bhatṛhari (*circa* 600 A.C.) in his Vākyapadīya (Āgamakāṇḍa). See B, p. 224, footnote.

Different aspects of Recitation

6-7. [This consists of] vowels, consonants, euphonic combinations, case-endings, nouns, verbs, prepositions, particles and nominal suffixes, The Sanskritic Recitation is characterized by [a due regard to minor rules regarding these as well as] to various verbal roots. Now shall speak briefly about its application.

Speech-sounds

8. The fourteen sounds beginning with 'a' and ending in 'au', are known as vowels, and the group of sounds beginning with 'ka' and ending in 'ha' are known as consonants.

Vowles are fourteen in number[1]. A, ā, i, ī, u, ū, ṛ, ṛ(long) ḷ, ḷ(long) e, ai, o and au are to be known as vowels.

The group of letters beginning with 'ka', are consonants. Ka, kha, ga, gha, ṅa, ca, cha, ja, jha, ña, ṭa, ṭha, ḍa, ḍha, ṇa, ta, tha, da, dha, na, pa, pha, ba, bha, ma, ya, ra, la, va, śa, ṣa sa and ha[2] [constitute] the group of consonants.[3]

Consonants: their articulation

9. The first two sounds of each group [of the stop consonants] are known as unvoiced (*aghoṣa*) and the rest [of the group] are called voiced (*ghoṣa*).

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8 [1] Different Śikṣās and Prātiśākhyas enumerate vowels differently. According to the PŚ. they are 22 in number, while the Atharva, Taittirīya, and Vājasaneyi Prātiśākhyas and the Ṛktantra Vyākaraṇa (Sāmaveda Pr.) give their number respectively as 13, 13, 16, 23 and 23. See PŚ. (ed. Manomohan Ghosh) p. 51.

[2] PŚ. count *anusvāra*, *visarga*, *jihvāmūlīya* and *upadhmānīya* among consonants. See ed. Ghosh, p. 50.

[3] B. reads after this a couplet (B. 10) from PŚ. See *ibid*, p. 59. Not occurring in most of the mss. this may be taken as spurious. This is followed in B. by a prose passage which also seems to be such. The same is our view about the couplet B. 11 which follows this prose passage. The substance of this couplet (B. 11) occurs in 9 below.

9 [1] In C. this couplet occurs after 8 and before the prose passage that follows it.

10. These [consonants] are to be classified (lit. known as) voiced and unvoiced, velar, labial, dental, lingual (*jihvya*)[1], nasal, sibilant, palatal and Visarjanīya.

11. In these groups [of consonants] ga, gha, ṅa, ja, jha, ñ, ḍa, ḍha, ṇa, da, dha na, ba bha, ma, ya, ra, la, and va are voiced, while ka, kha, ca, cha, ṭa, ṭha, ta, tha, pa, pha, śa, ṣa, sa and ha are unvoiced.

12-14. Ka, kha, ga, gha, and ṅa, are velar (*kaṇṭhastha*)[1] ca, cha, ja, jha, ña, i, ī, ya and śa palatal, ṭa, ṭha, ḍa, ḍha, ṇa, ṛ, ra, and ṣa cacuminal (*mūrdhaṇya*), ta, tha, da, dha, na, la, and sa dental, pa, pha, ba, bha, and ma labial; i, c-group, y and ś are labial, ṛ, ṭ-group r and ṣ are cacuminal, and ha are from the throat (*kaṇṭhastha*), o and au are throat-labial (*kaṇṭhoṣṭha-sthāna*)[2], e and ai, throat-palatal (*kaṇṭha-tālavya*).

14-15. The Visarjanīya is from the throat, and ka and [kha] are from the root of the tongue[1]. The place of articulation for pa and pha are lips, and the same will be for the closed (*avivṛta*) vowels u and ū[2].

15-16. [The group of sounds] beginning with ka and ending in ma are called stops (*sparśa*), śa, ṣa sa, and ha are open (*vivṛta*) while semivowels (*antaḥstha*) are closed (*saṃvṛta*) ṅa, ña, ṇa, na and ma are nasal [sounds].

86-17. Śa, ṣa, and sa and ha are sibilants (*uṣman*, lit. hot); ya, ra, la and va are semivowels (*antaḥstha*, lit. inter-

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10. [1] The *jihvya* does not seem to occur in any well-known grammatical work. This is perhaps synonymous with *mūrdhaṇya*; for in the production of *mūrdhaṇya* sounds *jihvā* (tongue) plays the most important part. The Taittirīya Pr. describes the manner of their production as follows: *Jihvāgreṇa prativeṣṭya mūrdhaṇi ṭa-vargasya* (II. 37). Curiously enough the term *jihvya* has never again been used in the NŚ.

12-14 [1] For different traditional views about the places of articulation of consonants see PŚ. p. 62.

mediate), ḥka from the root of the tongue (*jihvāmūlīya*) and ḥpa from the throat as well as the chest (*kaṇṭhorasya*)

18-19. The Visarjanīya should be known as a sound from [the root of] the tongue,[1] These are the consonants which have been briefly defined by me. I shall now discuss the vowels with reference to their use in words.

Vowels: their quantity

20. Of the above mentioned fourteen[1] vowels ten constitute homogenous pairs (*samāna*), of which the first ones are short and the second ones long.

Four kinds of word

21. [1]Constituted with vowels and consonants [described above] the words include verbs (*ākhyāta*), nouns (*nāma*,) roots (*dhātu*), preposition (*upasarga*) and particles (*nipāta*), nominal affixes (*taddhita*), euphonic combinations (*sandhi*) and terminations for cases and verbs (*vibhakti*).

22. The characteristics of vocables have been mentioned in details by the ancient masters. I shall again discuss those characteristics briefly.

The moun

23. The noun has its functions determined by the case-endings such as 'su' and the like, and by special meanings derived therefrom; and it is of five[1] kinds and has a basic meaning (*prātipadikārtha*) and gender[2].

18-19 [1] See note 1 to 12-14 above.
20 [1] About the number of vowels see 8 note 1 above.
23 [1] Five kinds of noun have been enumerated by Goyicandra, in the Saṃkṣiptasāra-vivaraṇa (Ref. Haldar, Itihāsa, p. 174).
[2] There is a difference of opinion about the number of basic meanings (*prātipdikārtha*) of a word. According to Pāṇini they are two: charcteristics of a species (*jāti*) and object (*dravya*). Kātyāyana adds one more to the number which is gender (*liṅga*). But Vyāghrapāt—a rather less known ancient authority—took their number to be four. According to him they are: characteristics of a species, object, gender and number (*saṃkhyā*). Patañjali however considered them to be five in number, *e.g.* characteristics of a species, object, gender, number and case (*kāraka*). (Haldar, Itihāsa p. 447-48.

24. It (the noun) is known to be of seven[2] classes, and has six cases, and it is well-known as something to be constituted (*sādhya*), [and when combined thus with different case-endings] it may imply indication (*nirdeśa*)[2], giving to (*sampradāna*), taking away (*apādāna*) and the like.

25. The verbs relate to actions occurring in the present and the past time and the like; they also are well-known as something to be constituted (*sādhya*), are distinguished and divided according to number and person.

The verb

26. [A collection of] five hundred roots divided into twenty-five[1] classes is to be known as verbs in connexion with the Recitation, and they add to the meaning [of the nouns].

27. Those that *upasṛjanti* (modify) by their own special significance the meaning of the verbal roots included in the basic words are for that [very] reason called *upasarga*[1] (preposition) in the science of grammar (*saṃskāra-śāstra*).

The particle

28. [1]As they *nipatanti* (come together) with declined

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24 [1] The seven classes probably relate to the seven groups of case-ending.
[3] *Nirdeśa* seems to relate 'nominatives; for it is one of the meanings of the case-endings. For an enumeration of these see Haldar, Itihāsa, p. 170.

26 [1] There are different numbers of roots in lists (Dhātupāṭha) attached to different grammatical works. It is not known which gives their number as five hundred. Dhanapāla (970 A.C). in his commentary to Jaina Śākaṭāyana's Dhātupāṭha gives some information on the subject. See Haldar, Itihāsa, pp. 44). Verbal roots are divided according to Pāṇini into ten classes (*gaṇa*). Their division into twentyfive classes does not seem to occur in any well-known work.

27 [1] This definition of the *upasarga* follows Śākaṭāyana's view on the subject as expressed in the Nirukta (I. 1.3-4). According to this authority *upasargas* have no independant meaning, and they are merely auxiliary words modifying of the verbal roots. (Haldar, Itihāsa, p. 346).

28 [1] According to Pāṇini indeclinables (*avyaya*) of the *ca*-group are particles (*nipāta*). See I. 5.57. According to Patañjali *nipātas* do the function

words (*pada*) to strengthen their basic meaning, root, metre[2] or etymology[3], they are called *nipāta* (particles).

The affixes

29. [1]As it distinguishes ideas (*pratyaya*) and develops the meaning [of a root] by intensifying it or combining [it with another] or [pointing out] its essential quality (*sattva*), it is called *pratyaya* (affix).

The nominal affix

30. [1]As it develops suitable meanings [of a word] by an elision [of some of its sounds], a separation [of its root and affix] or their combination and by [pointing out] an abstract notion, it is called *taddhita* (nominal affix).

The case-ending

31. As they *vibhajanti* (distinguish between) the meaning of an inflected word or words with reference to their roots or gender, they are called *vibhakti* (case-endings).[1]

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of case-endings and intonation (*svara*=pitch accent). (on P.III.4.2) The author of the Kāśikā too accepts this view in this comments on P.I, 4.57..

[2] *Ca. vai, tu*, and *hi* are instances of such *nipātas*.

[3] It is not clear how *nipātas*, strengthen the etymology given here. Probably the reading here is corrupt.

29 [1] Such an elaborate definition of the *pratyaya* does not not appear to occur in any exant grammatical work. Ag. seems to trace it to the Aindra school of grammarians. The meaning of the definition is not quite clear. Acccording to the common interpretation the *pratyaya* means that which helps to develop a meaning from root

30 [1] This definition of the *taddhita* does not seem to occur in any well-known grammatical work. It describes the processes through which the *taddhita* suffix transforms a word.

31 [1] This definition follows the etymological sense of the term (*vibhakti*). Durgasiṃha of the Kalāpa school says that the case-endings are so called because of their giving distinctive meaning to a word. See Haldar, Itihāsa, p. 169.

The euphonic combination

32. Where a separated vowel or a consonant *sandhīyate* (combines with another)[1] by coming together[2] (*yogataḥ*) in a word or words, it is called *sandhi* (euphonic combination).

33. As due to the combination of words and the meeting of two sounds (lit. letters) their sound sequence (*karma-saṃbandha*) *sandhīyate* (develops in a combination), it is called *sandhi* (euphonic combination).

Compound words

34. The *Samāsa* (compound word) which combines many words to express a single meaning, and suppresses affixes, has been described by the experts to be of six kinds, such as Tatpuruṣa and the like.

35. With these rules of grammar (*śabda-vidhāna*) which include minute details and suggestiveness, one should make a composition by conbining words in verse or putting them loosely in prose.

Two kinds of word

36. *Padas* are inflected words, and are of two kinds, viz. those metrically used and those loosely put together in prose, Now listen [first] about the characteristics of words loosely used in prose.

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32 [1]The *sandhi* is strictly speaking, not merely a combination of two sounds (vowels or consonants); in a great number of cases their mutual phonetic influence constitutes a *sandhi*. This is of five kinds, and relate to *savara-s*, *vyañjana-s*, *prakṛti-s*, *anusvāra-s*, and *visarga-s*.

[2] This 'coming together' depends on the shortness of duration which separates the utterance of the two sounds. According to the ancient authorities *sandhi* will take place when this duration will not be more than half a *mātrā*, It is for this reason that the two hemistichs in a couplet are never combined. (Hāldar, Itihāsa p. 166).

Words in prose

37. *Padas* used loosely in prose are not schematically combined, have not the number or their syllables regulated, and they contain syllables required [only] to express the meaning [in view].

Words in verse

38. *Padas* metrically used consist of schematically combined syllables which have feet and caesura, and which have their number regulated.

Syllabic metres

39. Thus arises a Rhythm-type (*chandas*) called Vṛtta (syllablic metre) made up of four feet which expresses different ideas and consists of [short and long] syllables.

Rhythm-types

40-41. Rhythym-types with feet are twenty-six in number. *Vṛttas* (syllabic metres) which are compositions including these Rhythm-types, are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

41-42. These Rhythm-types which assume the form of different syllabic metres, have their bases in words. There is no word, without rhythm and no rhythm without a word. Combined with each other they are known to illuminate the drama.

Twentysix Rhythm-types

43-49. [The Rhythm-type] with one syllable [in a foot] is called Uktā, with two syllables is Atyuktā, with three syllables Madhyā, with four syllables Pratiṣṭhā, with five syllables Supratiṣṭhā, with six syllables Gāyatrī, with seven syllables Uṣṇik with eight syllables Anuṣṭup, with nine syllables Bṛhatī, with ten syllables Paṅkti, with eleven syllables Triṣṭup, with twelve syllables Jagatī, with thirteen syllables Atijagatī,

with twelve syllables Śakkarī, with fifteen syllables Atiśakkarī, with sixteen syllables Aṣṭi, with seventeen syllables Atyaṣṭi, with eighteen syllables Dhṛti, with nineteen syllables Atidhṛti, with twenty syllables Kṛti, with twentyone syllables Prakṛti, with twentytwo syllables Ākṛtī, with twentythree syllables Vikṛti, with twentyfour syllables Saṃkṛti, with twentyfive syllables Atikṛti[1], and with twentysix syllables Utkṛti..

Possible metrical patterns

49-51. Those containing more syllables than these are known as Mālā-vṛttas. And the Rhythm-types being of many different varieties, metrical pattens according to the experts[1] are innumerable. The extent of these such as Gāyatrī and the like, is being given [below]. But all of them are not in use.

51-76. [Possible] metrical patterns of the Gāyatrī[type] are sixtyfour, of the Uṣṇik one hundred and twenty-eight, of the Anuṣṭup two hundred and fiftysix, of the Bṛhatī five hundred and twelve, of the Paṅkti one thousand and twentyfour, of the Triṣṭup two thousand and forty-eight, of the Jagatī four thousand and ninetytwo, of the Śakkari, sixteen thousand three hundred and eighty-four, of the Atiśakkarī thirtytwo thousand seven hundred and sixty-eight, of the Aṣṭi sixtyfive thousand five hundred and thirty-six, of the Atyaṣṭi one lac thirty one thousand and seventy-two, of the Dhṛti two lacs sixty-two thousand one hundred and forty-four, of the Atidhṛti five lacs twenty-four thousand two hundred and eighty-eight, of the Kṛti ten lacs forty-eight thousand five hundred and seventy-six, of the Prakṛti twenty lacs ninety-seven thousand one hundred and fifty-two, of the Ākṛti[1] forty-one lacs ninety-four

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49-51 [1] They are mathematicians like Bhāṣkarācārya. See Lilāvātī, section 84, (ed. Jīvānanda, p. 50). Couplets following this are mostly spurious. See Introduction to the text.

51-76 [1] *Ślokas* giving the numbers of metres of the *ākṛti, vikṛti, saṃkṛti, abhikṛti* (*atikṛti*) and *utkṛti* classes seems to be corrupt in C.

thousand three hundred and four, of the Vikṛti eighty-three lacs eighty thousand six hundred and eight, of the Saṃkṛti one crore sixty-seven lacs seventy-seven thousand two hundred and sixteen, of the Abhikṛti (Atikṛti) three crores thirty-five lacs fifty-four thousand four hundred and thirty-two, of the Utkṛti six crores seventy-one lacs eight thousand eight hundred and sixty-four.

77-79. Adding together all these numbers of different metrical patterns we find their total as thirteen crores forty-two lacs seventeen thousand seven hundred and twenty-six.

Another method of defining metres

79-81. I have told you about the even metres by counting [their number]. You should also know how the triads make up the syllabic metres. Whether these are one, twenty thousand or a crore, this is the rule for the formation of all the syllabic metres or metres in general.

81-82. Triads are eight in number and have their own definitions. Three syllables heavy or light, or heavy and light make up a triad which is considered a part of each metrical pattern.

83-84. [Of these eight triads] *bha* contains two light syllables preceded by a heavy one (— ⏑ ⏑), *ma* three heavy syllables (— — —), *ja* two light syllables separated by a heavy syllable (⏑ — ⏑), *sa* two light syllables followed by a heavy syllable (⏑ ⏑ —) *ra* two heavy syllables separated by a light one (— ⏑ —), *ta* two heavy syllables followed by a light one (— — ⏑) *ya* two heavy syllables preceded by a light one and (⏑ — —). *na* three light syllables (⏑ ⏑ ⏑).

85-86. These are the eight triads having their origin in Brahmā. For the sake of brevity or for the sake of metre they are used in works on prosody, with or without [inherent] vowels (i.e. a).

86-87. A single heavy syllables should be known as *ga* and such a light syllable as *la*.

Separation of two words [in speaking a verse] required by rules [of metre] is called caesura (*yati*).

87-88. A heavy syllable is that which ends in a long or prolated (*pluta*) vowel, Anusvāra, and Visarga or comes after a conjunct consonant or sometimes occurs at the end [of a hemistich].

88-89. Rules regarding the metre, relate to a regular couplet (*sampat*), pause, foot, deities, location, syllables, colour, pitch and hyper-metric pattern.

A regular couplet

89-90. A couplet in which the number of syllables is neither in excess nor wanting is called a regular one (*sampat*).

Tha pause

90-91. The pause (*virāma*) occurs when the meaning has been finally expressed.

The foot

The foot (*pada*) arises from the root *pad*, and it means one quarter [of a couplet].

Presiding deities of metres

91-92. Agni and the like presiding over different metres are their deities.

Location

Location is of two kinks, viz, that relating to the body and that to a [particular] region.

Quantity of syllables

93. Syllables are of the three kinds, viz. short, long and prolated (*pluta*).

Colours of metres

Metres have colours like white and the like.

Pitch of vowels

94-95. The pitch of vowels is of three kinds, viz. high, low and medium. I shall speak about their character in connexion with the rules of Dhruvās. Rules [about their use] relate to the occasion and the meaning [of thing sung or recited].

Three kinds of syllabic metre

95-97. Syllablic metres are of three kinds, viz, even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

If the number of syllables in a foot of any metre is difficient or in excess by one, it is repectively called Nivṛt or Bhurik. If the deficiency or excess is of two syllables, then such a metre is respectively called either Svarāṭ or Virāṭ.

98. All the syllabic metres fall into three classes such as divine, human and semi-divine.

99. Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Triṣṭup and Jagatī belong to the first or the divine (*divya*) class.

100. Atijagatī, Śakkarī, Atiśakkarī, Aṣṭi, Atyaṣṭi, Dhṛti and Atidhṛti belong to the next (*i.e.* human) class.

101. Kṛti, Prakṛti, Vyākṛti (Ākṛti), Vikṛti, Saṃkṛti, Abhikṛti (Atikṛti) and Utkṛti belong to the semi-divine class.

102. O the best of Brahmins, now listen about the metrical patterns which are to be used in plays and which are included in the Rhythm-types described by me[1].

Here ends Chapter XV of Bharata's Nāṭyaśāstra,
which treats ol the Verbal Representation
and the Rules of Prosody.

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102 [1] Some versions of the NS. read this couplet as the beginning of the next chapter.

Chapter Sixteen

METRICAL PATTERNS

Tanu-madhyā

1. Tanu-madhyā is a variety [of metres] of the Gāyatrī class. [In each of its feet] the first two and the last two syllables are heavy.[1] Example:

2. santyakta-vibhūṣā bhraṣṭâñjana-netrā |
hastârpitagaṇḍā kiṃ tvaṃ tanu-madhyā ||

Tr. O fair lady (lit. slim-waisted one), why[1] have you cast off your ornaments ; why are your eyes without collyrium and why are you resting the cheek on the palm of your hand ?

Makaraka-śīrṣā

3. [Of the same class is] Makaraka-śīrṣā which has [in each of its feet] the first four syllables light and the last two heavy.[2] Example:

4. svayam upayāntaṃ bhajasi na kāntam |
bhayakari kiṃ tvaṃ makaraka-śīrṣā ||

Tr. You are not greeting the beloved one who has come fo you of his own accord. O terrible one, why[1] are you so dull-headed.[2]

Mālinī

5. [The metre with] the feet of six syllables of

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1 The definition of this metre is also its example, though an independent example also follows. Such is the case with many other metres defined in the NŚ.

2 [1] *Kiṃ tvaṃ*—why (are) you...? Cp. *Kiṃ akāraṇam eva darśanaṃ rataye na dīyate*, Kumār. IV. 7.

3 [1] This is called Śaśivadanā by Pr. P., Vr. R. and Śṛ. B.

4 [1] See above 1 note 1.

[2] *Makarakaśīrṣā*—having a head (*i.e.* brain) like that of a *makara*. The allusion is perhaps to the foolish *makara* in the *Vānara-makara-kathā* in the

which the second one is light [and the rest heavy] is called Mālinī[1]. Example:

6. snāna-gandha-sragbhir vastra-bhūṣāyogaiḥ |
vyaktam evaiṣāṃ tvaṃ mālinī prakhyātā ||

Tr. By your perfumed bath, [wearing of] garlands, [good] dress and ornaments, you are recognised among these as the well-known wife of a garland-maker.

Mālatī

7. [The metre with] the feet of six syllables of which the second and the fifth are light and the rest heavy, is called Mālatī. Example:

8. śobhate baddhayā ṣaṭpadâviddhayā |
mālatī-mālayā māninī līlayā ||

Tr. The self-possessed woman wearing the Mālatī garland in which the bees are clinging, looks charming.

Uddhatā

9. [The metre with] the feet of seven syllables of which the second, the fourth and the fifth are light [and the rest heavy] is called Uddhatā. Example:

10. danta-kunta-kṛtâṅkaṃ vyākulâlaka-śobham |
śaṃsatîva tavâsyaṃ nirdayaṃ rata-yuddham ||

Tr. Your face which bears the marks of spear-like teeth [of the beloved] and is strewn over with your dishevelled hair, indicates indeed an un-relenting fight of love.

Bhramara-mālikā

11. [The metre with] the feet of seven syllables of

Pañcatantra, IV., which really believed that the monkey had left its heart behind in the tree on the river-bank. Hence I translate the word as "dull-headed one."

5 [1] This is quite different from the metre Mālinī defined by Piṅgala and his followers. The NŚ. calls this second Mālinī (with 15 syllables in each pāda) Nāndīmukhī. See below 73-74.

which the first two and the last two are heavy [and the rest light] is called Bhramara-mālikā. Example:

12. nānā-kusuma-citre prāpte surabhi-māse |
eṣā bhramati mattā kānte bhramara-mālā ||

Tr. O beloved one, this being the month of Caitra which is variegated with different flowers, cluster of bees are flying about intoxicated [with their smell].

Siṃha-līla

13. [The metre with] the feet of eight syllables of which the first, the third, the fifth, the seventh, the last and [the eigth] are heavy [and the rest light] is called Siṃha-līlo.[1] Ex.

14. yat tvayā hy-aneka-bhāvaiś ceṣṭitaṃ rahaḥ sugātri |
tan-mano mama praviṣṭaṃ vṛttam atra siṃha-līlam ||

Tr. That you have planned the love's embrace in various ways, O fair one, has entered into my mind as a lion's sport.[1]

Matta-ceṣṭita

15. [The metre with] the feet of eight syllables of which the second, the fourth, the sixth and the eighth are heavy [and the rest light] is called Matta-ceṣṭita.[1] Example:

16. sadā vighūrṇitêkṣaṇaṃ vilambitâkulâlakam |
asaṃsthitaiḥ padaiḥ priyā karoti matta-ceṣṭitam ||

Tr. The beloved one with her eyes always rolling, hairs hanging down dishevelled, and footsteps unsteady, is behaving like a person who is intoxicated.

Vīdyul-lekhā

17. [The metre with] the feet of eight syllables of which all are heavy, is called Vidyul-lekhā.[1]

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13 [1] C. gives the name as Siṃhalekha. 14 [1] The translation follows Ag.

15 [1] This metre is named as Pramāṇikā in Pr. P.

17 [1] B. gives the name as Vidyun-mālā. This is the name in Piṅgala and Śr. B.

Example:

[vyomnī |

18. sāmbho-bhārair ānardadbhiḥ śyāmâmbhodair vyāpte
ādityâṃśu-spardhiny-eṣā dikṣu bhrāntā vidyul-lekhā ||

Tr. The sky being overcast with dark clouds which are roaring and are laden with masses of water, a flash of lightning which rivals the sun-beam, is running [there] in all directions.

Citta-vilāsita

19. [The metre with] the feet of eight syllables of which the fifth, the seventh and the last are heavy [and the rest light] is called Citta-vilāsita.[1] Example:

20. smita-vaśa-viprakāśair daśana-padair amībhiḥ |
varatanu pūrṇa-candraṃ tava mukham āvṛṇoti ||

Tr. O fair lady (lit. fair-limbed one),[1] your face with the teeth revealed on account of the smile, outshines (lit. covers) the full moon.

Madhukarī

21. [The metre which has] the feet of nine syllables of which the last three are heavy [and the rest light] is called Madhukarī.[1] Example:

22. kusumitam abhipaśyantī vividha-taruganaiś-channam |
vanam anila-gandhāḍhyaṃ bhramati madhukarī hṛṣṭā ||

Tr. Seeing the woodland covered with various trees full of flowers, and redolent with a fragrant breeze, the female bee is flying about in [sheer] delight.

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19 [1] C. omits this metre.

20 [1] This mode of addressing a beloved woman is at least as old as the time of Patañjali who quotes the fragment of a poem as follows: *varatanu saṃpravadanti kukkuṭāḥ* (Ref. Apte's Guide to Skt. § 319).

21 [1] This metre is called Bhujagaśiśubhṛtā (°yutā, °vṛtā) by Piṅgala and his followers.

Kuvalaya-mālā

23. [The metre which has] the feet of ten syllables of which the first and the last three are heavy [and the rest light] is called Kuvalaya-mālā.[1] Example:

24. asmiṃs te bhramara-nibhe kānte
nānā-ratna-racita-bhūṣâḍhye |
śobhām āvahati śubhā mūrdhni
protphullā kuvalaya-mālêyam ||

Tr. O dear one, this shining garland of full-blown Kuvalaya flowers fastened on the lovely bee-like hairs of your head, richly decorated with various jewels, brings forth a special glamour.

Mayūra-sāriṇī

25. [The metre which has] the feet of ten syllables of which the second, the fourth, the sixth and the eighth are light [and the rest heavy] is called Mayūra-sāriṇī.[1] Example:

26. naiva te'sti saṃgamo mānuṣair
nâsti kāmabhoga-cihṇam anyat |
garbhiṇîva dṛśyase hy-anārye
kiṃ mayūra-sāriṇī tvam evam ||

Tr. O ignoble one, you have no union with men, neither have you any sign of love's enjoyment. Still you look like one who is *enceinte*. You indeed behave like a pea-hen.[1]

Dodhaka

27. [The metre with] the feet of eleven syllables of which the first, the fourth, the seventh the tenth and the last are heavy [and the rest light] is called Dodhaka. Example:

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23 [1] This is called Paṇava by Piṅgala and his followers.

24 [1] *Kuvalaya* is a blue aquatic flower of the lotus class.

25 [1] Piṅgala gives the name as Mayūrasā° and so does Vr. R.

26 [1] This relates the belief that the pea-fowls' sexual union takes place in complete seclusion.

28. praskhalatâgrapada-pravicāraṃ
matta-vighūrṇita-gātra-vilāsam |
paśya vilāsini kuñjaram etaṃ
dodhaka-vṛttam ayaṃ prakaroti ||

Tr. O merry lady, look at this elephant which with its faltering steps of the front legs, and with the body playfully moved about [as if in] intoxication, is imitating the manner of a *dodhaka*.[1]

Moṭaka

29. [The metre with] the feet of eleven syllables of which the first two, fifth, the eighth, and the last are heavy [and the rest light] is called Moṭaka. Example:

30. eṣo'mbuda-nisvana-tulya-ravaḥ
kṣībaḥ skhalamāna-vilamba-gatiḥ |
śrutvā ghana-garjitam adri-taṭe
vṛkṣān prati moṭayati dviradaḥ ||

Tr. This elephant hearing the clouds roaring in the mountain valley, is trumpeting in excitement as loudly as the [rain]- clouds, and is rushing with faltering steps to the trees.

Indra-vajrā

31. [The metre with] the feet of eleven syllables of which the third, the sixth, the seventh and the ninth are light, [and the rest heavy] is called Indra-vajrā. Example:

32. tvaṃ durṇirîkṣyā durita-svabhāvā
duḥkhaika-sādhyā kaṭhinaika-bhāvā |
sarvāsv-avasthāsu ca kāma-tantre'
yogyâsi kiṃ vā bahunêndravajrā ||

Tr. You are hard to be looked at, have a troublesome nature, are difficult to be won over, and you have an unmixed (lit, one) hard feeling,

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28 [1] We are not sure of the meaning of the word *dodhaka*. Ag. writes *dodhakena gīyamānaṃ vṛttaṃ dodhaka-vṛttam.*

29 [1] This is named as Moṭanaka by Gaṅgādāsa in Ch. M.

and in the practice of love, you are unfit (*ayogyā*) at every stage; and in short you are [like] the thunder-bolt of Indra,

Upendra-vajrā

33. [The metre with] the feet of eleven syllables of which the first, the third, the sixth, the seventh, the ninth are light [and the rest heavy] is called Upendra-vajrā. Example:

34. priye śriyā varṇa-viśeṣaṇena
smitena kāntyā sukumāra-bhāvāt |
amī guṇā rūpa-guṇânurūpā
bhavanti te kiṃ tvam upendra-vajrā ||

Tr. O beloved one, due to your beauty, the special colours [of your dress], smile, grace and delicate bearing, these qualities of yours have matched the qualities of the [beautiful] form. Are you the thunder-bolt of Upendra (Viṣṇu)?[1]

Rathôddhatā

35. [The metre with] the feet of eleven syllables of which the first, the third, the seventh, the ninth and the last are heavy [and the rest light] is called Rathôddhatā. Example:

36. kiṃ tvayā subhaṭa [dhūrya] varjitaṃ
nâtmano na suhṛidāṃ priyaṃ kṛtam |
yat palāyana-parāyaṇasya te
yāti dhūlir adhunā rathôddhatā ||

Tr. O good soldier, having left the van you have done neither any good to yourself nor to your friends, for while running away [from the battle field] the dust [on your road] rises now [as if] scattered by chariots.[1]

Svāgatā

37. [The metre with] the feet of eleven syllables of which the first, the third, the seventh and the tenth and the last are heavy [and the rest light] is called Svāgatā. Example:

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34 [1] *Cf. Upendra-vajraṃ tu indra-dhanuṣā upamitam* etc. (Ag.).

36 [1] B. gives an additional example of this metre (B. XV. 48).

38. adya me saphalam āyata-netre
jīvitam madana-saṃśraya-bhāvam |
āgatâsi bhavanaṃ mama yasmāt
svāgataṃ tava varoru niṣīda ||

Tr. O the large-eyed one, today my life and love have attained their object; because you have come to my house. O fair lady, you are welcome, please be seated.

Śālinī

39. [The metre with] the feet of eleven syllables of which the sixth and ninth are light [and the rest heavy] is called Śālinī. Example:

40. śīlabhraṣṭe nirguṇe yā'prakopā
loke dhairyād apriyaṃ na bravīṣi |
āryaṃ śīlaṃ sādhvaho te'nuvṛttaṃ
mādhuryâḍhyā sarvadā śālinī tvam ||

Tr. You have no anger for one who lacks good conduct and is worthless, and on account of your patience with the people you do not utter harsh words to any one. O good lady, you have adopted a noble conduct; you are a housewife full of sweetness in every respect.

Toṭaka

41 [The metre with] the feet of twelve syllables of which the third, the sixth, the ninth and the last are heavy [and the rest light] is called Toṭaka. Example:

42. kim idaṃ kapaṭâśraya-durviṣahaṃ
bahu-śāṭhyam athôlbaṇa-rūkṣa-katham |
svajana-priya-sajjana-bheda-karaṃ
nanu toṭaka-vṛttam idaṃ kuruṣe ||

Tr. Why is this crooked and insufferable conduct full of villainy, and unambiguous (lit. direct) and harsh words hurting the relations, dear ones and [other] good people? You are indeed behaving like a hammer.

Kumuda-nibhā

43. [The metre with] the feet of twelve syllables of

which the first four, the eighth and the tenth are light [and the rest heavy] is called Kumuda-nibhā[1]. Example:

44. kumuda-nibhā tvaṃ kāma-bāṇa-viddhā
kim asi natabhrūḥ śīta-vāta-dagdhā |
mṛdu-nalinîvâpāṇḍu-vaktra-śobhā
katham api jātā agrataḥ sakhīnām ||

Tr. O fair-eyed damsel, being like a Kumuda flower, why have you been struck with cupid's arrow and why do you appear before your friends with a pale face like a delicate Nalinī blasted by cold wind ?

Candra-lekhā

45. [The metre which has] feet of twelve syllables of which the first five, the seventh and the tenth as are light [and the rest heavy], and the caesura falls after the first five syllables, is called Candra-lekhā. Example:

46. vaktraṃ saumyaṃ te padma-patrâyatâkṣaṃ
kāmasyâvāsaṃ subhruvoś câvabhāsam |
kāmasyâpîdaṃ kāmam āhartu-kāmaṃ
kāntyā tvaṃ kānte candra-lekhêva bhāsi ||

Tr. O beloved one, your sweet face with eyes as large as lotus-petals and the splendour of your beautiful eyebrows, are the abode of love, and they are prone to bring love even to the god of love; you shine as it were like the moon.

Pramitâkṣarā

47. [The metre with] feet of twelve syllables of which the third, the fifth, the ninth and the last are heavy [and the rest light] is called Pramitâkṣarā. Example:

48. smita-bhāṣiṇī hy-acapalâparuṣā
nibhṛtâpavāda-vimukhī satatam |
yadi kasya cid yuvatir asti sukhā
pramitâkṣarā sa hi pumān jayati ||

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43 [1] B. gives another metre of this name with a different scheme and an example of this (B.XV. 56-58).

Tr. If any one has a pleasing young wife with restrained speech, who is always smiling and averse to speaking ill of him [even] secretly, and is never fickle or harsh, that person verily thrives.

Vaṃśasthā

49. [The metre with] the feet of twelve syllables of which the second, the fourth, the fifth, the eighth, the tenth and the last are heavy [and the rest light], is called Vaṃśasthā. Example:

50. na me priyā yad bahumāna-varjitā
kṛtâpriyâ [taiḥ] paruṣâbhibhāṣaṇaih |
tathā ca paśyāmy-aham adya sā dhruvaṃ
kṣaṇena vaṃśastha-gatiṃ kariṣyati ||

Tr. She is not dear to me, for she is wanting in esteem [for me] and her harsh words [also] have made her displeasing [to me]. So I see today that she will surely make at once the movement of a sabre.

Hariṇa-plutā

51. [The metre with] feet of twelve syllables of which the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Hariṇa-plutā[1]. Example:

52. paruṣa-vākya-kaśâbhihatā tvayā
bhaya-vilokana-pārśva-nirīkṣaṇā |
varatanuḥ pratata-pluta-sarpaṇair
anukaroti gatair hariṇa-plutam ||

Tr. Smitten by the whip of your harsh words, the fair lady (lit. fair-limbed one)[1], looking with terrified eyes to her sides and running away continuously with quick steps, is imitating by her movements a deer's gallop.

Kāmadattā

53. [A metre with] the feet of twelve syllables of

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51 [1] This is called Druta-vilambita by Piṅgala and his followers.

52 [1] See above 20 note 1.

which the seventh, the ninth, the eleventh and the last are heavy [and the rest light] is called Kāmadattā[1]. Example:

54. karaja-pada-vibhūṣita yathā tvaṃ
sudati daśana-vikṣatâdharā ca |
gatir api caraṇâvalagna-mandā
tvam asi mṛga-samâkṣi kāmadattā ||

Tr. O fair lady[1], you have been adorned with the marks of nails, your lips have been bitten by teeth, and your gait also is faltering and slow. It seems, O deer-eyed one, that you have given [yourself up] to [the enjoyment of] love.

Aprameyā

55. [The metre with] the feet of twelve syllables of which the first, the fourth, the seventh and tenth are light [and the rest heavy], is called Aprameyā[1]. Example:

56. na te kā-cid anyā samā dṛśyate strī
guṇair yā dvitīyā tṛtīyâpi cāsmin |
mamêyaṃ matir sarvaṃ lokam ālokya
jagaty-aprameyâsi sṛṣṭā vidhātrā ||

Tr. Nowhere to be seen another woman who is your equal, and there is in this [world] none who is [even] second or third to you in order of merit. The creator has made you matchless.

Padminī

57. [The metre with] the feet of twelve syllables of which the second, the fifth, the eighth and the eleventh are light [and the rest heavy], is called Padminī[1]. Example:

58. deha-toyâśayā vaktra-padmôjjvalā
netra-bhṛṅgâkulā danta-haṃsaiḥ smitā |
keśa-patrac-chadā cakravāka-stanī
padminîva priye bhāsi me sarvadā ||

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53 [1] C. calls this Kāma-mattā.

54 [1] *Sudati*—O fair-toothed one.

55 [1] This is called Bhujaṅga-prayāta by Piṅgala and his followers.

57 [1] This is called Sragviṇī by Piṅgala and his followers.

Tr. O dear lady, you always appear to me like a lotus-lake, for your body is a pool of water which shines by the lotus-face, and your eyes are the restless bees [there], and you smile with the swan-like teeth, and your hairs are [the lotus]- leaves, and the breasts are like the Cakravākas [swimming there].[1]

Paṭuvṛtta

59. [The metre with] the feet twelve syllables of which the first six and the tenth are light [and the rest heavy], is called Paṭuvṛtta.[1] Example:

60. upavaṇa-salilānāṃ bāla-padmair
bhramara-parabhṛtānām kaṇṭha-nādaiḥ |
samada-gati-vilāsaiḥ kāminīnāṃ
kathayati paṭu-vṛttaṃ madhu-māsaḥ ||

Tr. The month of Caitra (lit. honey-month) with lotus-buds in the garden-lakes, songs of bees and cuckoos and the playful movements of intoxicated women, is announcing its smart manners.[1]

Prabhāvatī

61. [The metre with] feet of twelve syllables of which the second, the fourth and the ninth the eleventh and the last are heavy [and the rest light] is Prabhāvatī. Example:

62. katham nv-idaṃ kamala-viśāla-locane
gṛhaṃ ghanaiḥ pihita-kare niśākare |
acintayanty-abhinava-varṣa-vidyutas
tvam āgatā sutanu yathā prabhāvatī ||

Tr. O fair one, with eyes as large as a lotus, how have you come like a goddess (lit. radiant being) to this house [of mine] when rays of the moon have been covered by clouds, and you have not cared for the impending (lit. new) rains and the lightning?

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58 [1] B. gives a second example (B.XV. 77) which seems to be a variant of this.

59 [1] This is called Puṭa by Piṅgala and his followers.

60 [1] I am not certain about the exact meaning of the term *puṭavṛtta*. One ms. gives it as *paṭuvṛtta* (see B.) which I adopt.

Praharṣaṇī

63. [The metre with the] feet of thirteen syllables of which the first three, the eighth, the tenth and the twelfth and the last are heavy [and the rest light] is called Praharṣaṇī. Example:

64. bhāvasthair madhura-kathaiḥ subhāṣitais tvaṃ
sāṭopa-skhalita-vilambita-gataiś-ca |
nānâṅgair harasi manāṃsi kāmukānāṃ
suvyaktam hy-atijagatī praharṣaṇī ca ||

Tr. [O fair one], by your loving and sweet words, witty sayings, majestic, faltering and slow steps, and by the various graceful movements of other limbs you captivate the mind of lovers. It is very clear that you are enrapturing beyond [anything else in] this world.

Matta-mayūra

65. [The metre with] the feet of thirteen syllables of which the sixth, the seventh, the tenth and the eleventh are light [and the rest heavy], is called Matta-mayūra. Example:

66. vidyun-naddhāḥ sêndra-dhanur-dyotita-dehā
vātoddhūtāḥ śveta-balākā-kṛta-śobhāḥ |
ete meghā garjita-nādôjjvala-cinhḥā
prāvṛt-kālaṃ matta-mayūraṃ kathayanti ||

Tr. These clouds [characterised] by a thundering noise and brilliant signs containing lightning and rainbow, moved about by the wind, and adorned with white cranes speak of the [arrival of the] rainy season which maddens peacocks.

Vasanta-tilakā

67. [The metre with] the feet of fourteen syllables of which the first two, the fourth, the eighth and the eleventh and the thirteenth and the last are heavy [and the rest light] is called Vasanta-tilakā. Example:

68. citrair vasanta-kusumaiḥ kṛta-keśa-hastā
srag-dāma-mālya-racanā-suvibhūṣitâṅgī |

nāgâvataṃsaka-vibhūṣita-karṇa-pāśā
sākṣād vasanta-tilakêva vibhāti nārī ||

Tr. This well-dressed woman who has adorned her braid of hairs with many-coloured vernal flowers, and the rest of her body with various types of flower garlands[1] and lobes of her ears with snake-like ear-ornaments, looks indeed like the decoration (*tilaka*) on the forehead [of the goddess] of spring.

Asaṃbādhā

69. [The metre with the] feet of thirteen syllables, of which first five and the last three are heavy, [and the rest light] is called Asaṃbādhā. Example:

70. mānī lokajñaḥ śruta-bala-kula-śīlâḍhyo
yasmin sammānaṃ na sadṛśaṃ anupaśyed-dhi |
gachet-taṃ tyaktvā druta-gatir-aparaṃ deśaṃ
kīrṇa-nānârthair avanir-iyam asaṃbādhā ||

Tr. A proud person who knows the world and is learned, strong, of high birth and character, must leave [a country] in which he does not receive adequate honour, and should quickly go to a different land; for this world is scattered over with wealth of many kinds and offers no obstruction [to such a person].

Śarabhā

71. [The metre with the] feet of fourteen syllables of which the first four, the tenth, the eleventh, the thirteenth and the last are heavy [and the rest light] is called Śarabhā. Example:

72. eṣā kāntā vrajati lalitaṃ vepamānā
gulmacchannaṃ vanam-uru-nagaiḥ sampraviddham |
hā hā kaṣṭaṃ kim idam-iti no vedmi mūḍho
vyaktaṃ krodhāc-charabha-lalitaṃ kartu-kāmā ||

Tr. This beloved lady goes trembling in a graceful manner to the forest covered with shrubs and interspersed with high hillocks. Ah,

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68 [1] *Srak* and *mālya* are used here probably to indicate two different kinds of garlands.

what a pity, the fool that I am, I could not understand that due to anger she is openly playing the graceful role of a young elephant.

Nāndīmukhī

73. [The metre with] the feet of fifteen syllables of which the first six, the tenth, and the thirteenth are light [and the rest heavy], is called Nāndīmukhī.[1] Example:

74. na khalu tava kadā-cit krodha-tāmrâyatākṣaṃ
bhrukuṭi-valita-bhaṅgaṃ dṛṣṭa-pūrvaṃ mayâsyaṃ |
kim- iha bahubhir-uktair yā mamaiṣā hṛdisthā
tvam-asi madhura-vākyā devi nāndīmukhîva ||

Tr. Never before have I seen your face with eyes red in anger and with eyebrows curved by a frown; O lady, what more shall I say? Are you the [same] sweet-tongued one who resides in my heart and has a jolly face?

Gaja-vilasita

75. [The metre with] the feet of sixteen syllables of which the first, the fourth, the sixth and the last are heavy [and the rest light] is called Gaja-vilasita.[1] Example:

76. toyadharaḥ sudhīra-ghana-paṭu-paṭaha-ravaḥ
sarja-kadamba-nīpa-kuṭaja-kusuma-surabhim |
kandala-sêndragopaka-racitam avanitalaṃ
vīkṣya karoty-asau vṛṣabha-gaja-vilasitakam ||

Tr. On seeing the surface of the earth adorned with the Kandala and the Indragopa, and perfumed with the flowers of Sal, Kadamba[1], Nipa,[2] and Kuṭaja, this cloud with its loud and clear drum-like peals of thunder (lit. sounds of the clouds) imitates the sportful movement of a bull and an elephant.

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73 [1] This is called Mālinī by Piṅgala and his followers.

75 [1] This is called Ṛṣabha-gaja-vilasita by Piṅgala and his followers.

76 [1] *Kadamba* and *nīpa* are usually considered synonymous. It is just possible that these are two different trees with these two names, and later writers have ignored the difference which may be very slight. It may be noted here that the Concise Oxford Dictionary defines *nipa* as a 'kind of E. Indian palm.'

[2] See note 1 above.

Pravara-lalita

77. [The metre with the] feet of sixteen syllables of which of the second, third, the fourth, the fifth, the sixth, the twelfth the thirteenth, the fifteeth and the last are heavy [and the rest light] is called Pravara-lalita. Example:

78. nakhâliḍhaṃ gātraṃ daśana-khacitaṃ côṣṭha-gaṇḍaṃ
śiraḥ puṣpôn-miśraṃ pravilulita-keśâlakântam |
gatiḥ khinnā cêyaṃ vadanam api sambhrānta-netram
aho ślāghyaṃ vṛttaṃ pravara-lalitaṃ kāma-ceṣṭam ||

Tr. Her body has been scratched by nails, and lips and cheeks are bitten by teeth, the head is set with flowers, hairs have their ends scattered, and her gait is languid, and the eyes are restless. Ah, a very graceful exploit of love, has taken place in a praisworthy manner.

Śikhariṇī

79. [The metre with] the feet of seventeen syllables of which the second, the third, the fourth, the fifth, and sixth, the twelfth, the thirteenth and the last are heavy [and the rest light], is called Śikhariṇī. Example:

80. mahānadyâbhoge pulinam iva te bhāti jaghanaṃ
tathâsyaṃ netrābhyāṃ bhramara-sahitaṃ paṇkajam-iva
tanu-sparśaś-cāyam sutanu sukumāro na paruṣaḥ
stanābhyāṃ tuṅgābhyāṃ śikhariṇi-nibhā bhāsi dayite ||

Tr. Your hip is like the sand-bank on the margin of a river, your face together with the eyes, is like a lotus with the bees, the touch of your body O fair one, is soft and not rough; with your two elevated breasts you look like a lake between two hills, O dear one.

Vṛṣabha-ceṣṭita

81. [The metre with the] feet of seventeen syllables of which the first five, the eleventh, the thirteenth, the fourteenth, and the sixteenth are light [and the rest heavy] is called Vṛṣabha-ceṣṭita[1]. Example:

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81 [1] This is called Hariṇī by Piṅgala and his followers.

82. jalada-ninadaṃ śrutvā garjan madoccaya-darpitaḥ
vilikhati mahīṃ śṛṅgâkṣepair mṛgaḥ pratinardya ca |
sva-yuvati-vṛto goṣṭhād goṣṭhaṃ prayāti ca nirbhayo
vṛṣabha-lalitaṃ citraṃ vṛttaṃ karoti ca śāḍvale ||

On hearing the thundering noise of the clouds the beast maddened with an excess of rut, is striking the earth with its horns and is bellowing in reply. And then, surrounded by young females of its class goes fearlessly from one cow-pen to another and has the ox's sportive exploits of many kinds on the green [pasture].

Śrīdharā

83. [The metre with] the feet of seventeen syllables of which the first four, the tenth, the eleventh, the thirteenth, the fourteenth and the last are heavy [and the rest light], is called Śrīdharā. Example:[1]

[dhūpaiḥ
84. snānaiś cūrṇaiḥ sukha-surabhibhir gaṇḍa-lepaiś ca
puṣpaiś cânyaiḥ śirasi-racitair vastra-yogaiś-ca tais-taiḥ |
nānā-ratnaiḥ kanaka-racitair aṅga-sambhoga-saṃsthair
vyaktaṃ kānte kamala-nilayā śrīdharêvāti bhāsi ||

O beloved one, by your bathing, powders, pleasently fragrant paste smeared on your cheek, the [hair-perfuming] incense, flowers set on the hair (lit. head), various clothes and many jewels combined with gold worn on the limbs, you shine indeed very much like the lotus-dwelling [one] who is the goddess of beauty.

Vaṃsa-patra-patita

85. [The metre with] the feet of seventeen syllables of which the first, the fourth, the tenth and the last are heavy [and the rest light], is called the Vaṃśa-patra-patita.

Example:[1]

86. eṣa gajo'dri-mastaka-taṭe kalabha-parivṛtaḥ
krīḍati vṛkṣa-gulma-gahane-kusuma-bhara-nate |

---

83 [1] This is called Mandākrāntā by Piṅgala and his followers.

megha-ravaṃ niśamya muditaḥ pavana-java-samaḥ
sundari vaṃsa-patra-patitaṃ punar-api kurute ||

O fair lady, this elephant which surrounded by young ones is playing near the peak of the hill in the thick forest of trees and shrubs laden with flowers, is delighted to hear the roaring of clouds, and is moreover causing, like the wind, the bamboo leaves to fall [on the ground].

Vilambita-gati

87. [The metre with the] feet of seventeen syllables of which the second, the sixth, the eighth, the twelfth, the fourteenth, the fifteenth and the last are heavy [and the rest light], is called Vilambitagati[1]. Example:

88, vighūrṇita-vilocanā pṛthu-vikīrṇa-hārā punaḥ
pralamba-raśanā calat-skhalita-pada-manda-kramā |
na me priyam idaṃ janasya bahumāna-rāgeṇa yan
madena vivaśā vilambita-gatiḥ kṛitā tvaṃ priye ||

O belove one, your eyes are rolling, the large necklace is displaced, the girdle is hanging loose, and your slow steps are faltering; I indeed like[1] this your slow gait that you assume out of overwhelming pride due to this man's love and respect [for you].

Citra-lekhā

89. [The metre with the] feet of eighteen syllables of which the first five, the eleventh, the twelfth, the fourteenth, the fifteenth, the seventeenth and the last are heavy [and the rest light] is called Citra-lekhā[1]. Example:

90. nānā-ratnâḍhyair-bahubhir-adhikaṃ bhūṣaṇair-
aṅga-saṃsthaiḥ
nānā-gandhâḍhyair madana-jananair aṅga-rāgaiś-ca hṛdyaiḥ |
keśaiḥ snānârdraiḥ kusuma-racitair vastra-rāgair vicitraiḥ
kānte saṃkṣepāt kim iha bahunā citra-lekhêva bhāsi ||

---

87 [1] This is called Pṛthvī by Piṅgala and his followers.
88 [1] lit. Is it not dear to me ?
89 [1] This is called Kusumita-latā-vellitā by Piṅgala and his followers.

O beloved one, you shine very much with the many bejewelled ornaments worn on your limbs, various pleasant cosmetics rich in passion-inspiring scents, hairs wet after bath and decorated with flowers, and varied colours of your clothes. What shall I say more? To be brief, you appear like Citralekhā, (the heavenly nymph).

Śārdūla-vikrīḍita

91-92. [The metre with] the feet of nineteen syllables of which the first three, the sixth, the eighth, the twelfth, the thirteenth, the fourteenth, the sixteenth, the seventeenth and the last are heavy [and the rest light], is called Śārdūla-vikrīḍita. Example:

93. nānā-śastra-śataghni-tomara-hatāḥ prabhtaṣṭa-sarvâyudhāḥ
nirbhinnôdara-bāhu-vaktra-nayanā nirbhartsitāḥ śatravaḥ |
dhairyôtsāha-parākrama-prabhṛtibhis-tais-tair-vicitrair-guṇaiḥ
vṛttaṃ te ripu-ghāti bhāti samare śārdūla-vikrīḍitam ||

The enemies have been repelled [after some of them have been] killed with various weapons, Śataghni and Tomara, and [some have] their bellies, arms, face and eyes pierced and [some have] lost all their weapons. Your enemy-killing exploits in the battle, comparable to the tiger's sports and characterised by virtues such as, patience, energy and valour, are splendid.[1]

Suvadanā

94-95. [The metre with the] feet of twenty syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the sixteenth and the last are heavy [and the rest light], is called Suvadanā. Example:

96. netre līlâlasânte kamala-dala-nibhe bhrū-cāpa-rucire
gaṇḍôṣṭhaṃ pīna-madhyṃ sama-sahita-ghanaḥ snigdhāś ca daśanāḥ |
karṇāv-aṃsa-pralambau[1] cibukam api nataṃ ghoṇā surucirā
sarvasmin martya-loke varatanu vihitâsyêkā suvadanā ||

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93 [1] B. gives an additional example of this (B.XV. 123).

96 [1] For long ear-lobes as signs of beauty see Buddha-images.

Your eyes are like lotus-petals, beautiful with the bow-like eyebrows and their ends are playfully lazy; the cheeks and lips are plump in their middle, the teeth are all equal, in a line, thickly set and shining, the ears are hanging down as far as the shoulders, the chin is bent and the nose is beautiful. O fair lady, in this mortal world you are indeed the only fair-faced woman whose face has been [carefully] fashioned.

Sragdharā

97-98. [The metre with] the feet of twentyone syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the seventeenth, the eighteenth, the twentieth and the last are heavy [and the rest light], is called Sragdharā. Example:

99. cūtâśokâravindaiḥ kuruvaka-tilakaiḥ karṇikāraiḥ śirīṣaiḥ
punnāgaiḥ pārijātair-vakula-kuvalayaiḥ kiṃśukaiḥ sâtimuktaiḥ |
etair nānā-prakāraiḥ kusuma-surabhibhir viprakīrṇaiś-ca tais-tair
vāsantaiḥ puṣpa-vṛndair naravara vasudhā sragdarêvâdya bhāti ||

O king (lit. best among men), due to the many and various sweet smelling vernal flowers such as, Cūta. Aśoka, Aravinda, Kuravaka, Tilaka, Karṇikāra, Śirīṣa, Punnāga, Pārijāta, Vakula, Kuvalaya, Kiṃśuka and Atimukta, this earth looks today like a woman wearing [many] garlands of flowers.

Madraka

100-101. [The metre with] the feet of twentytwo syllables of which the first, the fourth, the sixth, the tenth, the twelfth, the sixteenth, the eighteenth, and the last are heavy [and the rest light], is called Madraka. Example:

102. udyatam eka-hasta-caraṇaṃ dvitīya-kara-recitaṃ suvinataṃ
vaṃśa-mṛdaṅga-vādya-madhuraṃ vicitra-karaṇânvitaṃ bahuvidham |
madrakam etad adya subhagair vidagdha-gati-ceṣṭitaiḥ su-lalitair
nṛtyasi vibhramâkula-padaṃ varôru lalita-kriyaṃ sama-rasaṃ ||

O fair lady, with one of your hands raised up and another bent, you are dancing today in accompaniment of sweet sounds of flutes and drums the Madraka dance in which your feet being restless in a hurry, you are making happy, clever and graceful foot-movements in pursuance of many and various Karanas, and this dance giving rise to delicate acts, is imbued uniformly with a Sentiment (*rasa*).

Aśvalalita

103-104. [The metre with] the feet of twentythree syllables of which the fifth, the seventh, the eleventh, the thirteenth, the seventeenth, the nineteenth and the last are heavy [and the rest light], is called Aśvalalita. Example:

105, ratha-haya-nāga-yaudha-puruṣaiḥ
samkulam alaṃ balaṃ samuditaṃ
śara-śata-śakti-kunta-parighâsi-
yaṣṭi-vitatam bahu-praharaṇam |
ripu-śata-mukta-śastra-rava-bhīta-
śaṃkita-bhaṭaṃ bhayâkulam idaṃ
kṛtam abhivîkṣya saṃyuga-mukhe
samîpsita-guṇaṃ tvayâśvalalitam ||

[Even after] seeing this completely assembled army consisting of chariots, horses, elephants, and fighters, the manifold assaults spread by hundreds of arrows, darts, javelins, clubs and swords, and the foot-soldiers terrified and afraid on account of the noise of released missiles, and the terror-sticken directions, you have practised in the van of the battle the sportful movements of a horse, the merit of which is very much emulated [by people].

Megha-mālā

106-107. [The metre with] the feet of twentyfour syllables of which the first six, the eighth, the eleventh, the fourteenth the seventeenth, the twentieth and the twentythird are light [and the rest heavy], is called Megha-mālā. Example:

108. pavana-vala-samâhṛtā tīvra-gambhīra-
nādā balākâvalī-mekhalā
kṣitidhara-sadṛśôcca-rūpā mahānīla-
dhumâyamānâmbu-garbhôdvahā |
sura-pati-dhanur-ujjvala-badha-kakṣyā
taḍid-dyota-sannāha-paṭṭôjjvalā-
gagana-tala-visāriṇī prāvṛṣeṇyôn-
natā megha-mālā 'dhikaṃ śobhate ||

The expanse of high-soaring clouds of the rainy season, massed together by a strong wind and moving in the sky, having deep and piercing sounds, wearing a flight of cranes as their girdle, carrying in the womb watery vapour, looking like smoke of deep blue colour, girding the waist with the rainbow as the belt, having the armour-plates illumined by the flash of lightning, looks indeed very magnificent.

Karuñcā-pādī

109-110. [The metre with] the feet of twentyfive syllables of which the first, the fourth, the fifth, the sixth, the ninth, the tenth, and the last are heavy [and the rest light] is called Karuñca-pādī. Example:

111. yaḥ kila dākṣaṃ vidruta-somaṃ kratuvaram
a-camasam apagata-kalaśaṃ
pātita-yūpaṃ kṣipta-caṣālaṃ vicayanam
a-samidham a-paśukam acarukam |
kārmuka-muktenâśu cakāra vyapagata-
suragaṇa-pitṛ-gaṇam iṣuṇā
nityam asau te daitya-gaṇāriḥ pradahatu
makham iva ripu-gaṇam akhilam ||

Let Śiva (lit. the foe of the demons) who by arrows discharged from his bow quickly spilled the Soma-juice, threw away the Camaṣa, broke the Kalaśa, felled the Yūpa, dislodged the Caṣāla, put out the fire, destroyed the fuel, scared away the [sacrificial] animals, spilled the Caru

and put the gods and the Pitṛs to flight in Dakṣa's great sacrifice, always destroy all your enemies like the same (sacrifice).[1]

Bhujaṅga-vijṛmbhita

112-113. [The metre with] the feet of twentysix syllables of which the first eight, the nineteenth, twentyfirst, twentyfourth and the last are heavy [and the rest light], is called Bhujaṅga-vijṛmbhita. Example:

114. rūpôpetāṃ devaiḥ sṛṣṭāṃ samada-gaja-
vilasita-gatiṃ nirîkṣya tilottamāṃ
prādakṣiṇyāt prāptāṃ draṣṭum bahu-vadanam
acala-nayanaṃ śiraḥ kṛta-vān haraḥ |
dīrghaṃ niḥśvasyântar-gūḍhaṃ stana-vadana-
jaghana-rucirāṃ nirîkṣyā tathā punaḥ
pṛṣṭhe nyastaṃ devêndreṇa pravaramaṇi-
gaṇaka-valayaṃ bhujaṅga-vijṛmbhitam ||

Seeing the beautiful Tilottamā created by gods with the graceful gait of an elephant in rut, Śiva to abserve her while she came to circumambulate him multiplied his faces and made the eyes motionless. Then the lord of gods (Śiva) on seeing her who was charming for her breasts, face and the hip, sighed silently and put away on his back the coils of yawning snakes with the best of jewels [on their head].

The uneven and the semi-even metres

115. These are, O the best of Brahmins, the even metres I mentioned [before]. Now listen about the uneven and the semi-even metres.

116. The metres of which the feet belong to different, metrical types and are dissimilar, are called uneven (*viṣama*).

117-118. The metres in which the two [alternate] feet are similar while the two [contiguous] feet are not similar, are called semi-even (*ardha-sama*). And the metre in which

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111 [1] B. gives one additional example (B.XV. 148) which occurs in Halāyudha's commentary on Piṅgala.

all the feet are dissimilar is called uneven. The semieven metre is to have its even and odd feet dissimilar and the first of such groups of feet may be shorter or longer than the rest, or one of them may be longer and the other shorter than the rest.

Even metres

119. An even metre is defined by defining one of its feet while uneven metre requires the definition of all its feet. And from a definition of the two feet, the semi-even metre is known. This is the division of feet [in different semi-even metres].

120. I have described the even metres with reference to their division of feet. Now I shall describe the characteristics of the uneven metres in terms of triads, (*i.e. gaṇas*).

Pathyā

121. If [in an Anuṣṭup] the first foot contains sa, sa, ga, ga, and the second sa, ra, la, ga, and such will be the remaining even and odd feet, it is called Pathyā. Example:

122. priya-daivata-mitrâsi priya-sambandi-bāndhavā |
priya-dāna-ratā pathyā dayite tvaṃ priyâsi me ||

You respect the gods and the friends, you love the matrimonial relations and the kinsmen, you are disposed to make affectionate gifts and you are agreeable, O beloved one, you are dear to me.

Uneven Pathyā

123. [The Anuṣṭup metre of which] the first foot contains ma, ra, ga, ga the second ya, sa, la, ga, the third ra, bha, la, ga and the fourth ja, sa, la, ga [is called an all-uneven (*sarva-viṣamā*)] Pathyā. Example:

124. naivâcāro, na te mitraṃ na sambandhi-guṇa-kriyā |
sarvathā sarva-viṣamā pathyā na bhavasi priye ||

O dear one, you have no [good] conduct, no friend and you have no good action towards the relatives and are in every way very rough ; so you are not agreeable.

Inverted Pathyā

125. These are the characteristics of the firt and the third feet[1]. They being inverted *i.e.* the second and the fourth being of this description, the metre will be called the inverted Pathyā. Example:

126. kṛte[ca] ramaṇasya kiṃ sakhi roṣena te' pyartham |
tvaṃ jaḍe kena mohītā vipatītā na pathyâsi ||

O friend, what is the use of this anger shown to your beloved one ? You will not be agreeable, if you are hostile. O foolish woman, you have been deluded by some-body.

Capalā

127. [The metre with the feet of eight syllables of which] the fourth, the fifth and the sixth [in the hemistictis] are short, is called Anuṣṭup Capalā. Example:

128. na khalv-asyāḥ priyatamaḥ śrotavyaṃ vyāhṛtaṃ sakhyā |
nāradasya prrtikṛtiḥ kathyate vipulā hîyaṃ ||

[He] is not this girl's dearest one, This [information] to be heard [privately] was proclaimed loudly by the female friend. This bulky woman is indeed [to be] called an image of Nārada (the god of quarrel).

Vipulā

129. [Is a metre with the feet of eight syllables has] the seventh syllable short in its second and the fourth feet, it is also called [Anuṣṭup] Vipulā. According to some[2] the seventh syllable in all the feet will be short in [such] Vipulā. Example:

130. saṃkṣiptā vajra-madhye he hema-kumbha-nibha-stanī |
vipulâsi priye śroṇyāṃ pūrṇa-chandra-nibhânaṇe ||

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125 [1] A passage before this seems to be lost.

129 [1] Saitava—mentioned in Piṅgala and Agni P. See CSS. p. 38.

O dear one, you are thin [in body], your waist is slender in the middle like a Vajra, your breasts are like golden pitchers, your hips are large and your face is like the full moon.

131. gaṅgêva meghôpagame āplāvita-vasundharā |
kula-vṛkṣān ārujantī sravantī vipulâcalāt ||

You are like the Ganges at the advent of the rains, flooding the earth, destroying the trees on the bank and flowing down from a high mountain.

132. The feet of Pathyā are thus of various types; in the remaining [types of Anuṣṭup] even and odd feet may be made up with other triads (*trika*).

133. In this metre a triad ending in a heavy syllable (*i.e* ma, ra, ya, sa) or consisting of light syllables (*i.e.* na) is never to occur (lit. disired) after the first syllable, while after the fourth syllable a short syllable must occur (lit. is prescribed).

134. If in the feet of a Pathyā there are three heavy syllable at the end it is called [Anuṣṭup] Vaktra. Example:

135. danta-kṣatâdharaṃ subhru jāgara-glāna-netrântam |
prātaḥ sambhoga-khinnaṃ te darśanīya-tamaṃ vaktram ||

O fair lady, the lips being bitten by teeth, eyes being languid due to keeping awake, your face has become most charming, in the morning after the exhaustion in love's enjoyment [at night].

136. These are all-uneven metres of the Anuṣṭup class. The authorities differ from one another as regards [the arrangement of] the triads and syllables.

Ketumatī

137. The metre of which the first and the third feet consist of sa, ja, sa, ga, and the second and the fourth bha, ra, na, ga, ga is called Ketumatī. Example:

138. sphuritâdharaṃ calita-netraṃ
rakta-kapolam ambuja-dalâkṣam |
kim idaṃ ruṣâpahṛta-śobhaṃ
ketumatī-samaṃ vada mukhaṃ te ||

Your lips are throbbing, the eyes which are like lotus-petals, are trembling and the cheeks are red. Tell me why has your face robbed of its beauty by anger, become like Ketumatī (flame)?

Udgatā

139. In Udgatā metre the first foot consists of sa, ja, sa, la, the second of na, sa, ja, ga, the third of bha, na, ja, la, ga and the fourth of sa, ja, sa, ja, ga. Example:

140. tava roma-rājir atibhāti
sutanu madanasya mañjarīm |
nābhi-kamala-vivarôtpatita-
bhramarâvalîva kusumāt samudgatā ||

O fair one, the hairs which rise from the hollow of your lotus-like navel, are comparable with a swarm of bees coming out of flowers, and they exceed in beauty Cupid's [shaft of] blossoms.

Lalitā

141. The metre Lalitā has its first foot consisting of sa, ja, sa, la, the second foot of na, sa, ja, ga, the third foot of na, na, sa, sa, and the fourth foot of sa, ja, sa, ja, ga[1].

142. lalitâkula-bhramita-cāru-vasana-kara-pallavā hi me |
pravikaśita-kamala-kānti-mukhī pravibhāsi devi surata-
śramâturā ||

O lady, hurriedly but gracefully moving the beautiful clothes and the delicate hands and having the beauty of a blooming lotus in the face you look charming to me after the fatigue of love's sports.

Aparavaktra

143. In the metre called Aparavaktra the first and the third feet consist of na, na, ra, la, ga and the second and the fourth of na, ja, ja, ra. Example:

144. sutanu jala-parita-locanaṃ
jalada-niruddham ivêndu-maṇḍalam |
kim idam apara-vaktram eva te
mamatu tathâpi manoharaṃ-mukham ||

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141 [1] Piṅgaḷa's Lalitā has the fourth foot similar to that of Udgatā.

O fair lady, why does your face with tearful eyes looking like the orb of the moon obscured by the clouds, appear like some one else's? Still they enrapture my heart all the same.

Puṣpitâgrā

145. In the Puṣpitâgrā metre the first and the third feet consist of na, na, ra, ya, and the second and the fourth of na, ja, ja, ra, ga. Example:

146. pavana-raya-vidhūta-cāru-śākhaṃ
pramudita-kokila-kaṇṭha-nāda-ramyam |
madhukara-parigīyamāna-vṛkṣaṃ
varatanu paśya vanaṃ supuṣpitâgram ||

O fair lady, look at the top of the blossoming forest in which the wind is shaking the beautiful branches of trees, the gladdened cuckoos are singing with a sweet voice, and the bees are humming the praise of trees.

Vānavāsikā

147. The metre which has its feet consisting of sixteen Mātrās as parts of a Gāthā to be divided into four sections in terms of triads and the part of triad, is called Vānavāsikā.[1] Example:

148. asaṃthita-padā suvihvalâṅgī
mada-skhalita-ceṣṭita-manojñā |
kva yāsyasi varôru surata-kāle
viṣamā kiṃ vānavāsikā tvam ||

O fair lady, your gait is unsteady, limbs are agitated, and your faltering movements due to ardent passion are charming. Where are you going at the time of love's enjoyment? Are you a perverse woman of Vanavāsī?

149. These are the syllablic metres of the even and uneven types, to be used in dramas and poems.

150. There are besides many other syllablic metres which

144 [1] Piṅgala calls this Mātrāsamaka. His Vānavāsikā is simply a variety of this. See CSS. p. 21.

have been mentioned here collectively. They are not to be used because they do not embellish [a composition].

151. The syllabic metres forbidden hereafter may be used in songs. I shall deseribe their varieties while treating the Dhruvās.

Āryā metres

152. This is the definition of various syllabic metres briefly treated by me. Next I shall give the definition of Āryās.

153. Āryās are of five types, viz. Pathyā, Vipulā Capalā, Mukha-capalā, and Jaghana-capalā.

154. I shall speak about their caesura and division of Mātrās and their varieties depending on Gaṇas which have been prescribed as their characteristics.

155. In these metres the caesura marks the division [of feet]; the Gaṇa consists of four Mātrās; the second and the fourth (lit. the last) feet are the even ones, and the first and the third (lit. the rest) odd ones.

156. [In an Āryā] the odd Gaṇas consisting of four Mātrās should have no ja, and the even Gaṇas may be of any type according to the choice [of the poet].

156a. The eighth Gaṇa in every Āryā is to be known as half a Gaṇa (*i.e.* two Mātrās).

157. The sixth Gaṇa may be of two alternative types and the eighth will consist of one [syllable]. The sixth Gaṇa in the second hemistich will consist of one Mātrā only.

158. In one alternative the sixth Gaṇa will be ja, (⏑—⏑,) and in the other it will consist of four short syllables, (⏑⏑⏑⏑) and these relate to the caesura (*yati*).

159. The caesura may occur when the second la after the fifth Gaṇa has been completed, or it may occur from the

first syllable [of the sixth Gaṇa], or after the fifth Gaṇa [has been completed].

Pathyā-Āryā and Vipulā-Āryā

160. The Āryā metre of which the caesura occurs after the three Gaṇas (lit. feet are made up of three Gaṇas) is called Pathyā. The Vipula Āryā is different from this, only because it observes no caesura (*yati*) of any kind [within its hemistichs]. Example:

Pathyā Āryā

161.
rakta-mṛdu-padma-netrâsita-dīrgha-bahula-mṛdu-[kuñcita]-keśī ।
kasya tu pṛthu-mṛdu-jaghanā tanu-bāhvaṃsôdarā' pathyā ॥

To whom is disagreeable a woman with lovely and lotus-like soft eyes, copious long, black and [curled] hairs, large and soft hip, slim arms and abdomen?

162. The Āryā which has twelve Mātrās in its first and the third feet, is called Pathyā, and other (Aryās) which have been defined before are Vipulā.

Vipulā Āryā

163. vipula-jaghana-vadana-stana-nayanais
tāmrâdharôṣṭha-kara-caraṇaiḥ ।
āyata-nāsā[1]-gaṇḍair lalāṭa-
karṇaiḥ śubhā kanyā ॥

A maiden is auspicious when her hip, face, breasts and eyes are large, lips, palm and feet red and nose, cheeks, forehead and ears are prominent.

164. The Āryā which has its odd Gaṇas made up of long syllables, and even Gaṇas with a long syllable in the middle, is called Capalā.

Capalā Āryā

165. In the Capalā (Āryā) the second and the fourth Gaṇas in each hemistich are to consist of a ja (lit. Gaṇa with a heavy syllable in the middle).

Mukha-capalā and Jaghana-capalā Āryā

166. When the definition of a Capalā applies to the first hemistich [only] of an Āryā it is called the Mukha-capalā. And when the same applies to the second hemistich [only] it is called Jaghana-caparā. And if [in an Āryā] the marks of both these are seen then it is called an all-round Capalā.

Mukha-capalā Āryā

Examples:

167. āryā mukhe tu capalā tathâpi nâryā na me yataḥ sā tu |
dakṣā gṛha-kṛtyeṣu tathā duḥkhe bhavati [ca] duḥkhitā ||

My lady is talkative, but still her conduct [in general] is not bad, for she is an expert in the household work, and in my misery she feels miserable.

Jaghana-capalā Āryā

[nibhâsye |
168. vara-mṛga-nayane capalâsi varôru śaśāṅka darpaṇa-
kāmasya-sārabhūtenâpūrva-mada-cāru-jaghanena ||

O fair lady, with the eyes of the best deer, and a face like the moon or the mirror, by your hips which constitute the best prize of love and which are charming on account of your unique passion, you are restless.

Sarvataś-Capalā

Example:

169. udbha[rtṛ] -gāminī paruṣa-bhāṣinī kāma-cihna-kṛta-veśā |
yā nâti-māṃsa-yuktā surā-priyā sarvataś-capalā ||

The woman who goes defying her husband, speaks harshly, has erotic signs in her dress, is not very fleshy and is fond of wine is inconstant in every respect.

170. The first and the third feet should be made up of twelve Mātrās and the second and the fourth, of eighteen and fifteen respectively.

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169 [1] B. reads *jānāti*, for *yā nāti*. Prof. S. P. Bhattacharya suggested this emendation.

171. This metre is known to have thirty Mātrās in its first hemistich and twenty-seven in the second.[1] This is the total number of mātrās in the two halves of an Āryā.

172. Following these rules (lit. thus) one should compose plays (lit, poetical composition) utilising (lit. having) therein different metrical patterns belonging to (lit. arising from) different Rhythm-types, and such plays are to have the thirty six characteristic marks (*lakṣaṇa*).

Here ends Chapter XVI. of Bharata's Nāṭyaśāstra
which treats of the Metrical Patterns.

171 [1] The couplets after this (B.XV.222-226) are corrupt and appear to be spurious.

Chapter Seventeen

DICTION OF A PLAY

Excellent points of a dramatic composition

1-5. The thirtysix excellent points (*lakṣaṇa*)[1] of [a good] dramatic composition (*kāvya*)[2] are as follows: Ornateness (*bhūṣaṇa*), Compactness (*akṣara-saṃghāta*), Brilliance (*śobhā*), Parallelism (*udāharaṇa*), Causation (*hetu*), Hesitation (*saṃśaya*) Favourable Precedent (*dṛṣṭānta*), Discovery (*prāpti*), Fancy (*abhiprāya*), Unfavourable Precedent (*nidarśana*), Additional Explanation (*nirukta*), Persuasion, (*siddhi*), Distinction (*viśeṣaṇa*) Accusation of Virtue (*guṇātipāta*), Excellence (*guṇātiśaya*), In-

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1-5 [1] About the significance of the term *lakṣaṇa*, the commentators of the NŚ. are not at all unanimous. Ag. mentions no less than ten different views on the subject. Evidently some of these are far-fetched and off the mark. It seems that *lakṣaṇa* in this connexion is comparable to the same word occurring in the compound word *mahāpuruṣa-lakṣaṇa* (characteristic marks of a superman). According to one view this *lakṣaṇa* differs from the *alaṃkāra* (ornament) and the *guṇa* (qualities) of a person as figures of speech (*alaṃkāra*) and excellences (*guṇa*) of a composition differ from its characteristic marks (*lakṣaṇa*). The composition in this connexion is evidently a dramatic one though some of the commentators think otherwise. For a discussion on the position of *lakṣaṇas* in the history of the Alaṃkāra literature see S. K. De, Skt. Poetics, II. pp. 4-5; see also Ramakrishna Kavi, (B.II.pp. 348-349) and V. Raghavan's paper on *Lakṣaṇas* in the Journal of Oriental Research, Vol. VI. pp. 70, 71, 81, 82. Mss. of the NŚ. fall into two distinct recensions as regards the text treating the thirty-six *lakṣaṇas*. According R. Kavi (*loc. cit.*) one recension followed by older commentators, and late writers like Viśvanātha, and Śiṅgabhūpāla, uses ślokas for defining *lakṣaṇas*. We have adopted this. The second recension (our 42ka-42ṣa) which seems to be later, has been followed by commentators like Kirtidhara, Abhinavagupta and late writers like Dhanañjaya and others. This greatly varies from the first with which it has not more than seventeen names (of *lakṣaṇas*) in common, and among these, definitions of seven only are similar in both the recensions. (XVII, 6-8, 11, 17, 34, 37.).

[2] *Kāvya* in this connexion means the *dṛśya-kāvya* or dramatic composition.

ference from Similitude (*tulya-tarka*), Multiplex Predication (*padoccaya*), Apt Description (*diṣṭa*), Pointed Utterance (*upadiṣṭa*), Deliberation (*vicāra*), Inversion (*viparyaya*), Slip of Tongue (*bhraṃśa*), Mediation (*anunaya*), Series of Offers (*mālā*), Clever Manner (*dākṣiṇya*), Censure (*garhaṇa*), Presumption (*arthāpatti*), Celebrity (*prasiddhi*), Interrrogation (*pṛcchā*), Identity (*sārūpya*), Indirect Expression of one's Desire (*manoratha*), Wit (*leśa*), Concealment (*saṃkṣobha*), Enumeration of Merits (*guṇa-kīrtana*), Semi-uttered Expression (*anukta-siddhi*) and Compliment (*priyavacana=priyokti*).

Ornateness

6. [1]To provide a composition with many figures of speech (*alaṃkāra*), and Guṇas placed like ornaments, is called Ornateness (*bhūṣaṇa*, lit. ornament).

Compactness

7. [1]When a wonderful sense is expressed by means of a small number of syllables with *double entendre*, it is called the mark named Compactness (*akṣara-saṃghāta*, lit. assemblage of syllables).

Brilliance

8. Where for the purpose of giving distinction to a case

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6 [1] A close study of Ag's. commentary on passages dealing with *lakṣaṇas* is liable to give one an impression that the exact meaning of some of the terms at least relating to this subject, has been to some extent lost, and various explanations have been partly based on guess. But in the absence of anything better we are to depend on them though very cautiously. Definitions of various *lakṣaṇas* are mostly not at all clear without examples which have been very liberally given by Ag. To avoid prolixity we refrain from quoting them here. Interested persons may see them in the Baroda ed. of the NŚ. (Vol. II. pp. 294ff.). As any old commentary to these (NŚ.) passages dealing with *lakṣaṇas*, has not come down to us, we used in this connexion the one prepared by M. Ramakrishna Kavi. See B. II. pp. 348ff. (Referred to as Kavi).

of *double entendre* (*śleṣa*), a less-known meaning is called forth along with the well-known meanings, it is called Brilliance (*śobhā*, lit. beauty).

Parallelism

9. When by a sentence expressing a similar situation a suggestion is made by clever people to accomplish some objects, it is called Prarallelism (*udāharaṇa*, lit. example).[1]

Causation

10. When a brief and pleasing sentence by the force of its [tactful] use achieves the desired object, it is called Causation (*hetu*)[1].

Hesitation

11. When due to many considerations a sentence is brought to an end without fully communicating the essential theme [in view], it is called Hesitation (*saṃśaya*, lit. doubt).[1]

Favourable Precedent

12. That which supporting the case in hand[1] is an expression of its reason and is pleasing to all people, is a Precedent Favourable to the speaker (*dṛṣṭānta*, lit. example),

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8 Ag. reads this with a slight difference. cf. SD. 437.

9 [1] Cf. SD.438. Ag's text in trans. is as follows: *When from the occurrence (lit. sight) of a single word good many unmentioned ones can be inferred (lit. accomplished) it is called Sample* (udāharaṇa), B. XVI. 11.

10 [1] Cf. SD. 439. Ag. reads this definition as follows: वहूनां भाषमानानां त्वेकस्यार्थविनिर्णयम् । सिद्धोपमानवचनं हेतुरित्यभिसंज्ञितम् (B.XVI. 14). Its meaning is not clear. Ag's explanation does not seem to be convincing.

11 [1] Cf. SD. 440.

12 [1] Cf. SD. 341. Ag's text (B. XVI. 25) in trans. is as follows: *That a learned person discovers similarity [of anything] with something perceived by him earlier, is called Illustration* (dṛṣṭānta). Cf. the figure of speech of this name in SD. 697.

Discovery

13. When on seeing some indications, the existence of something is assumed, it becomes [an instance of] Discovery (*prāpti*, lit. attainment)[1] which is included among the marks of a [good] drama.

Fancy

14. When an idea interesting to people [but] hitherto non-existent, is conceived on the basis of similarity [of two objects], it is [an instance of] Fancy (*abhiprāya*, lit. belief)[1]

Unfavourable Precedent

15. When well-known instances are mentioned for rejecting the contrary view, it is [an instance of] Unfavourable Precedent (*nidarśana*, lit. example)[1]

Convincing Explanation

16. Words that are spoken in support some unobjectionable statement made before, constitute Additional Explanation (*nirukta*, lit. etymology)[1]

Persuasion

17. When name of many relevant[1] persons are mentioned with a view to accomplish the object aimed at, it is [an instance of] Persuasion (*siddhi*, lit. success)[2].

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13 [1] Cf. SD. 446, Ag. similar (B.XVI.32).

14 [1] SD, 445, Ag. reads this as a variant of *yukti* (B. XVI. 36) which in translation is as follows: *The meaning which is made up only of many mutually compatible objects combining with one another, is called Combination* (yukti). Cf. SD. 501.

15 [1] See SD. 444. Ag. reads this as a variant *āśiḥ* (B. XVI. 28). The meaning of this def. is not clear. Ag. offers no explanation of this, but gives an example which it is very difficult to fit in with the definition. Cf. SD. 471.

16 [1] Cf. SD. 453. Ag.'s text (B. XVI. 12) in trans. is as follows: *Explanation* (nirukta) *is two kinds: factual and non-factual. [Of these] the factual [explanation] is that which is well-known (lit. accomplished before), and the non-factual is that which has not been so (lit. not accomplished).*

17 [1] Cf. SD. 454. Ag. (B. XVI. 17) reads this with a slight variation.

Distinction

18. When after mentioning many well-known great objects something is said to distinguish a thing from them, it is [an instance of] Distinction (*viśeṣaṇa*)[1].

Accusation of Virtues

19. When virtues are mentioned with sweet words of harsh import,[1] which carry a contrary implication, it is [an instance of] Accusation of Virtues (*guṇātīpāta*, lit. opposition of virtue)[2].

Excellence

20. When after enumerating the qualities available in common men, one mentions some special qualities, it is [an instance of] Excellence (*atiśaya*)[1].

Inference from Similitude

21. When an object not believable, is inferred from a mataphor or a simile applied in a similar sense, it is [an instance of] Inference from Similitude (*tulya-tarka*, lit. reasoning from the comparables)[1].

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18 [1] Cf. SD. 452, Ag. (B. XVI. 31) reads this as a variant of *kṣamā* which in translation is as follows: *When one being hurt by harsh and provoking words utterred by a wicked person in the presence of good people, remains without anger, it is [an instance of] Forgiveness* (kṣamā).

19 [1] Cf. SD. 450. Ag. reads this as a variant of *guṇânuvāda* (B. XVI. 13a) which is translation is as follows: *Eulogy* (guṇânuvāda) *relates toinferior subjects compared with superior ones.*

20 [1] Cf. SD. 451 Ag.'s reading (B. XV. 13 b) in translation is as follows: *When anything compares favourably with the best thing [to which it can be compared] it is [an instance of] Exeellence* (atiśaya),

21 [1] Cf. SD. 442. Ag. reads this is as a variant of the definition of *ākranda* (B.XVI. 19) which in translation is as follows: *To say something very pointedly through suggesting one's own idea by means of likening it to others' actions, is called Exhortation* (ākranda). Cf. SD. 472.

Multiplex Predication

22. When a number of words are used along with a number of other words to form [different] groups for the same purpose, it becomes [an instance of] Multiplex Predication (*padoccaya*, lit. collection of words)[1].

Description

23. When any object or incident directly seen or not, is described in harmony with locality, time or from related to it, it becomes [an instance of] Apt Description (*dista* lit. described)[1].

Pointed Utterance

24 When one says something with a happy end on the basis of Śāstras and thereby pleases the learned, it is a Pointed Utterance (*upadiṣṭa*, lit. utterance)[1]

Deliberation

25. That which establishes something not direcrly perceived and is in harmony with the meaning expressed earlier[1] and includes much elimination of errors (*apoha*), is called Deliberation (*vicāra*).

Inversion

26. When due to seeing [something], an alteration of

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22 [1] Cf. SD. 443 Ag.'s reading (B. XVI. 18) in trans. is as follows: *When anything is described as possessing different aspects by means of many words of similar import, it is [an instance of] Multiplex Predication* (padoccaya) *which puts together many objects.*

23 [1] BC. *dṛṣṭa* for *diṣṭa*, Cf. SD. 448. Ag. reads this as a variant of *sārūpya* (B. XVI, 15) which is different from XVI. 35

24 [1] Cf. SD. 449; Ag. reads this is as a variant of Argumentation (*upapatti*). The def. (B. XVI. 35), in translation is as follows: *When faults discovered are explained away as being otherwise, it is called Argumentation* (upapatti) *in connexion with drama*. Cf. SD. 482.

25 [1] Cf. SD. 447. Ag.'s reading of the definition in translation is as follows: *Deliberation* (vicāra) *is the critical examination of many things* (B. XVI. 33). Ag. reads this as a variant of *paścāttāpa*, The def. in trans. is follows: *Mental agony after doing something improper or failing to do what was proper is called Remorse* (paścāttāpa).

Deliberation, is made on account of a doubt, it is called Inversion (*viparyaya*).[1]

Slip of Tongue

27. Manifold and sudden deviation of haughty and such other persons from the intended words to something else, is called Slip of Tongue (*bhraṃśa*, lit. lapse)[1].

Mediation

28. [Words] which [are used to] please two persons with mutually opposed resolution and [are aimed at] accomplishing some object, constitute Mediation (*anunaya*, lit. imploring)[1].

Series of Offers

29. When for the purpose of accomplishing a desired object one (lit. learned men) suggests to a person his many needs [that may be met], it is [an instance of] Series of Offers (*mālā*, lit. garland)[1].

Clever Manners

30. When one attends another person with a happy and

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26 [1] Cf. SD. 456. Ag. reads this as a variant of the def. of *mithyâdhyavasāya* (B. XVI, 16) which in translation is as follows: *When in place of a non-existent object one takes for certain something similar to it, it [become an instance of] Wrong Perception* (mithyâdhyavasāya).

27 [1] Cf. *dṛptādīnāṃ bhaved bhraṃśo vācyād anyatarād vacaḥ*, SD. 455. Ag. reads this as a variant of the def. of *priyavacana* which in trans. is as follows: *That which is apparently liable to provoke anger, but brings joy in the end and includes a blessing, is called Witty Compliment* (priyavacana= priyokti), B. XVI. 29.

28 [1] Cf. SD. 458 Ag. reads this as a variant of the def. of Subservience *anuvṛtti* which in trans. is as follows: *To follow with a purpose another person as a matter of courtesy, love or favour, is called Subservience* (anuvṛtti), B.XVI. 34. Ag. reads this differently. Cf. SD. 494.

29 [1] Cf. SD. 459, Ag, (B. XVI. 26) reads this as a variant of the def. of *bhāsana*, which in trans. is as follows: *When a statement with many agreements is made in many sentences for different purposes, it is called Shining* (bhāsana).

30 [1] Cf. SD. 457. Ag. reads this as a variant of the def. of Clever Request

pleased face, [sweet] speech and other [agreeable] movements, it [is an instance of] Clever Manners (*dākṣiṇya*).[1]

Censure

31. If any one mentions [someone's] faults and explain them as merits, or decries one's merits and calls them faults, it becomes [an instance of] Censure (*garhaṇa*)[1].

Presumption

32. When from a sweetly-worded mention of something, some other object is to be understood, it is [an instance of] Presumption (*arthāpatti*).[1]

Celebrity

33. That which is expressed with excellent words mentioning many well-known exploits, gives rise to Celebrity (*prasiddhi*)[1].

Interrogation

34. When with gesticulating[1] words one questions oneself or another and speaks something, it is [an instance of] Interrogation (*pṛcchā*).

(*yācñā*) which in translation is as follows: *Words which are apparently liable to provoke anger, but bring joy in the end and turn favourable, are called Clever Request* (yācñā) See B. XVI. 22 Cf. SD. 496.

31 [1] Cf. SD. 461, Ag. reads this as a variant of the def. of Deceit (*kapaṭa-saṃghāta*) B.XVI.30) which in translation is as follows: *Application of some stratagem for the deception or defeat of others, is called Deceit* (kapaṭa). *When two or three (stratagems) are applied together it becomes a Multiplex Deceit* (kapaṭa-saṃghāta). Cf. SD, 473.

32 [1] Cf. SD. 460. Ag. reads this as a variant of the def. of Embellishment (*kārya*, B.XVI. 37) which in translation is as follows: *When defects of an object are explained as merits or merits are derived from the defects it is [an instance of] Embellishment* (kārya lit. action).

33 [1] Cf. SD. 463. Ag. reads this as a variant of the def. of Submission (*anunīti*, B.XVI, 38) which in translation is as follows: *Sweet words which are uttered, to please one after forgiving one's singular offence due to anger, is called submission* (anunīti). See also under B.XVI. 21.

Cf. *abhyarthanāparair vākyair*, SD. 462. Ag. (B. XVI. 24) reads this identically.

Identity

35. When from seeing, hearing or feeling something [suddenly] one is excited by its likeness [with another, it is [an instance of] Identity (*sārūpya*)[1].

Indirect Expression of Desire

36. Expressing one's secret desire of the heart[1] by a pretence of referring to somebody else's condition, is called Indirect Expression of Desire (*manoratha*, lit. object of the mind).

Wit

37. Words which are spoken in a [clever] manner by expert disputants and which relate to accomplishment of similar objects[1], constitute Wit (*leśa*)[2].

Concealment

38. When being faultless one takes upon oneself various faults of another, or ascribes them to another blameless person, it is [an instance of] Concealment (*saṃkṣobha*, lit. upsetting)[1].

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35 [1] Cf. SD. 464. Ag. reads this as a variant of the def. of Wounded Self-respect (*abhimāna*, B.XVI.8) which in translation is as follows: *When one is not pacified even when one is consoled by means of many words and acts, it is [an instance of] Wounded Self-respect* (abhimāna). Cf. SD. 493.

36 [1] Cf. SD. 468. Ag. reads this in a substantially identical manner (B.XVI. 20).

37 [1] Cf. SD. 467. Ag. reads this as a variant of the def. of Obstruction (*pratiṣedha* B.XVI.23) which in translation is as follows: *When one sets out to do something contrary to another's desire and is opposed by clever persons (lit. those who know the business) it is called Obstruction* (pratiṣedha).

38 [1] Cf. SD. 465, *saṃkṣepo yat tu saṃkṣepād ātmanyarthe prayujyate*. Ag. reads this as a variant of the def. of *paridevana* (*parivādana* of Bhoja, *parivāda* of Śāradātanaya, *parivedana* of Sarveśvara) See B.XVI.39 foot note (*). The meaning of its def. is not clear.

Enumeration of Merits

39. When merits of men who excel [others] in qualities in this world, are ascribed to one single person, it is [an instance of] Enumeration of Merits (*guṇa-kīrtana*)[1].

Semi-uttered Expression

40. When from the mere commencement of subject the rest of it is comprehended without being actually expressed in words[1] it is [an instance of] Semi-uttered Expression (*anukta-siddhi*, lit. unuttered achievement).

Compliment

41. When words are uttered in a pleasant mood to honour an honourable person and to express joy [for his acts] it is [an instance of] Compliment (*priyokti*, lit. pleasing utterance)[1].

42. These thirtysix excellent points of a dramatic (lit. poetical) composition conducing to the object in view (*i.e.* writing plays) will beautify a play (lit. composition) and [hence they] should be properly used according to the Sentiment [intoduced in it].

Four figures of speech

43. Four figures of speech available in drama are: Simile (*upamā*,) Metaphor (*rūpaka*), Condensed Expression (*dīpaka*, lit. lamp) and Yamaka.

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39 [1] Cf. SD. 466. Ag. reads this def. in translation as follows: *When a proclamation of various qualities of a person takes place, but his faults are not given out, it is [called an instance of] Enumeration of Merits* (guṇa-kīrtana). See B.XVI. 9.

40 [1] Cf. SD. 469. Ag. reads this as a variant of the def. *paridevana etc*, (see 38 note above).

41 [1] Cf. SD. 470. Ag. reads this differently. See above 27 note 1.

Simile

44. When in a poetical composition anything is compared on the basis of some similarity, it is [an instance of] Simile (*upamā*). It relates to quality and form.

Number of objects compared

45-48. This comparison may be of one with one or many, or of many with one, or of many with many. (Examples of these are as follows): your face is like the moon (one compared with one), stars shine like the moon (many compared with one), having an eye like that of a hawk, a peacock and a vulture (one compared with many); and elephants are like clouds (many compared with many).

Five kinds of simile

49. A Simile is of five kinds, viz. [that of] praise (*praśaṃsā*), censure (*nindā*), conceit (*kalpitā*), uniqueness (*sadṛśī*). and partial likeness (*kiṃcit sadṛśī*).

Ex. of Simile of praise

50. The king was pleased to see that large-eyed lady just as the sages are pleased to see the success incarnate after it has been achieved with austerity.

Ex. of Simile of censure

51. The woman clung to that rough-looking person devoid of all good qualities just as a creeper clings round a thorny tree which has been scarched by the forest-fire.

Ex. of Simile of conceit

52. Elephants exuding ichor and moving slowly with gracefulness look like mobile mountains.

Ex. of Simile of uniqueness

53. What you have done today to satisfy someone else's desire, is worthy of you and is comparable only to your [other] superhuman deeds.

Ex. of Simile of partial likeness

54. Here has come my lady friend whose face is like the full moon, eyes are like the petals of a blue lotus and the gait is like that of an elephant in rut.

55. These briefly are the varieties of similes. Those not described here are to be gathered from [different] poetical works and from the people (*i.e.* the folk-poems).

Metaphor

56. An image of slight likeness which is conceived due to indecision [from objects] characterised by similar limbs, is called Metaphor (*rūpaka*)[1]. Example:

57. Lake-women, with their lotus-faces, Kumuda-smiles, open and beautiful Nīlotpala-eyes and swans cackling around, seem to be calling one another.

Condensed Expression

58. Combining of words in different topics in a single sentence for their mutual illumination, is called Condensed Expression (*dīpaka*, lit. light)[1]. Example:

59. In that region (lit. there) fullness (lit. want of emptiness) was always effected[1] by swans in the lakes, by flowers in

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56 (C.58; B.XVI. 56). [1] (B.XVI.57) and (C.57) give a second def. which does not appear in all mss.

58 [1] B. gives an additional def. (XVI. 54).

59 [1] The plain meaning is that the lakes were full of swans, the trees full of flowers, lotuses full of bees, and the parks and gardens full of friendly groups of people.

the trees, intoxicated bees in the lotuses and by friendly groups [of men and women] in the gardens and the parks.

Yamaka

60. Repetition of words at the beginning of the feet and the other places, constitute Yamaka (lit. twin). Listen to their characteristics which I am going to tell [you][1].

Ten kinds of Yamaka

61-63. Yamakas are of the ten kinds: Pādānta-Yamaka, Kāñci-Yamaka, Samudga-Yamaka, Vikrānta-Yamaka, Cakravāla-Yamaka, and Sandaṣṭa-Yamaka, Pādādi-Yamaka, Āmreḍita-Yamaka, Catur-vyavasita-Yamaka and Mālā-Yamaka.

Pādānta-Yamaka

64. When similar syllables occur at the end of all the four feet, they constitute Pādānta-Yamaka. Example:

65. dina-kṣayāt saṃhṛta-raśmi-maṇḍalaṃ
diviva lagnaṃ tapanīya-maṇḍalaṃ |
vibhāti tāmraṃ divi sūrya-maṇḍalaṃ
yathā taruṇyāḥ stana-bhāra-maṇḍalaṃ ||

At the decline of the day, the reddish (lit. copper-coloured) orb of the sun shorn of its cluster of rays, shining like a golden disc in the heavens, looks like the big round breast of a young maiden.[1]

Kāñcī-Yamaka

66. Two similar words occurring at the beginning and at the end of each foot constitute Kāñcī-Yamaka.

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60 [1] For an old definition of Yamaka see Bhāmaha, II. 17.

61-63 [1] Bhāmaha mentions a fivefold division of Yamaka. See II. 9. He seems to have known the tenfold division of the NŚ., and is of opinion that his fivefold includes at least Sandaṣṭa and Samudga Yamakas. See II, 10.

65 [1] B. gives an additional def. (B. XVI.65).

Example:

67. yāmâyāmāś-candravatīnāṃ dravatīnāṃ
vyaktâvyaktā sāra-janīnāṃ rajanīnām |
phulle phulle sa-bhramare vā'bhramare vā
rāmā'rāmā vismayate ca smayate ca[1] ||

The length of hours (*yāma*) of the moon-lit nights, passing swiftly in the company of women are scarcely perceived.

Flowers having blown whether with or without bees, the lady looks at them admiringly, and has a beautiful smile.

Samudga-Yamaka

68. When the same hemistich by its repetition completes the verse, it is [an instance of] Samudga-Yamaka. Example:

69. ketakī-mukul-pāṇḍara-dantaḥ
śobhate pravara-kānana-hastī |
ketakī-mukul-pāṇḍara-dantaḥ
śobhate pravara-kānana-hastī ||

The very big wild elephant with its tusks as pale-white as Ketakī buds looks beautiful ; and the elephant-like large forest looks beautiful with Ketakī buds as its pale-white tusks.

Vikrānta-Yamaka

70. When two alternate feet are similar, it is [an instance of] Vikrānta-Yamaka.

71. sa pūrvaṃ vāraṇo bhūtvā dviśṛaṅga iva parvataḥ |
abhavad danta-vaikalyād-viśṛṅga iva parvataḥ ||

Formerly being an elephant comparable to a two-peaked mountain, [now] its two tusks being broken it has become like a mountain without any peak.

Cakravāla-Yamaka

72. When the word at the end of a foot is similar to the word at the beginning to the next foot, it is [an instance of] Cakravāla-Yamaka[1]. Example:

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68 (C.70 ;B.XVI.68). [1] (C). This Yamaka occurs in Bhāmaha, II. 10, and Daṇḍin, III.53-54.

72 [1] B. has an additional definition (B.XVI.73) of Cakravāla Yamaka.

73. [śarais] tathā śatrubhir āhatā hatā
hatāś ca bhūyas tv anupuṃkhagaiḥ khagaiḥ |
khagaiś ca sarvair yudhi sañcitāś citāś
citâdhirūḍhā nihatās talais talaiḥ ||

Thus they were killed after being struck by arrows of the enemies as well as by birds of prey flying closely behind such missiles; the pyres of the battle-field were surrounded with such birds and the dead bodies placed on the funeral pyre were being repeatedly pounced upon by them with their [sharp] talons.[2]

Sandaṣṭa-Yamaka

74. When the two words at the beginning of a foot are similar, it is [an instance of] Sandaṣṭa-Yamaka[1]. Example:

75. paśya paśya me ramaṇasya guṇān
yena yena vaśagāṃ karoti mām |
yena yena hi mamaiti darśanaṃ
tena tena vaśagāṃ karoti mām ||

Look at the qualities of my lover, by which he makes me bow to him, and he charms me by those qualities with which he comes to my view.

Pādādi-Yamaka

76. When the same word occurs at the beginning of each foot, it is [an instance of] Pādādi-Yamaka.

Example:

77. viṣṇuḥ sṛjati bhūtāni viṣṇuḥ saṃharate prajāḥ |
viṣṇuḥ prasūte trailokyaṃ viṣṇur lokâdhi-daivataṃ ||

Viṣṇu creates all living beings ; Viṣṇu destroyes all creatures ; Viṣṇu creates (lit. gives birth to) the three worlds and Viṣṇu is the overlord of [all] the worlds.

Āmreḍita-Yamaka

78. When the last words of a foot are reduplicated, it becomes [an instance of] Āmreḍita-Yamaka. Example:

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74 [1] This term occurs in Bhāmaha. II. 10, and Daṇḍin. III. 51-52. But the latter's def. is different.

79. vijṛmbhitaṃ niḥśvasitaṃ muhur-muhuḥ
yathâbhidhānaṃ smaraṇam pade pade |
yathā ca te dhyānam idaṃ punaḥ punar
dhruvaṃ gatā tāṃ rajanī vinā vinā ||

You yawned and had deep repeated sighs, as you remembered her name frequently and as [you were] in constant meditation [of her] your [sad] night passed absolutely without her.[1]

Catur-vayavasita-Yamaka

80. When all the feet consist of similar syllables, it is [an instance of] Catur-vyavasita-Yamaka. Example:

81. vāraṇānām ayam eva kalo vāraṇānām ayam eva kālaḥ |
vāraṇānām ayam eva kālo vā raṇānām ayam eva kālaḥ ||

This is the time of the Vāraṇa [flower]; this is the season when the elephants (*vāraṇa*) are free from disease. This is the time [for] the enemies to come; or this is the time for [going to] battle.

Mālā Yamaka

82. When one consonant with different vowels occurs in various words, it is [an instance of] Mālā Yamaka. Example:

83. halī balī halī mālī śūlī khelī lalī jalī |
balo balocca-lolâkṣo muṣalī tv-ābhirakṣatu ||

Let the strong Balarāma, the garlanded Balarāma (*hali*) who holds a spike, is sportive, faltering [in gait] and is full of wine and Balarāma who is high in strength and who has his eyes rolling and who holds a club, protect you.

84. asau hi rāmā rati-vigraha-priyā
rahaḥ-pragalbhā ramaṇaṃ raho-gatam |
ratena rātrau a[g]mayet parena vā
na ced udeṣyaty aruṇaḥ puro ripuḥ ||

This beautiful woman who is fond of love's fight and is unashamed in bed[1] will go on secretly pleasing her dear one in bed at night with her best embrace if the sun will not rise in the east as her enemy.

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79 [1] The trans. is not very literal. 81 Trans. followed Ag.

84 [1] *Rahas* means bed. Cf. Gk. *lekhos*.

85. sa puṣkarākṣaḥ kṣatajôkṣitākṣad
kṣarat kṣatebhyaḥ kṣatajaṃ durīkṣam |
kṣatair gavākṣair iva saṃvṛtāṅgaḥ
sākṣāt sahasrâkṣa ivâvabhāti ||

The lotus-eyed one having his eyes bathed in blood, letting fall from his wounds awful blood and having his body covered with wounds like cow's eyes appeared as the thousand-eyed god (Indra) in person.

86. A play (lit. poetical work) should be composed by [introducing] these [excellent] points after considering their objects and functions. I shall speak hereafter about faults (*doṣa*) in such works.

Ten faults

87. Faults in a play (lit. poetical work) may be of ten kinds, such as Circumlocution (*gūḍhārtha*), Superfluous Expression (*arthāntara*), Want of Significance (*arthahīna*), Defective Significance (*bhinnārtha*), Tautology (*ekārtha*), Want of Synthesis (*abhiplutārtha*), Logical Defect (*nyāyādapeta*), Metrical Defect (*viṣama*), Hiatus (*visandhi*) and Slang (*śabdacyuta*)[1].

Circumlocution and Superfluous Expression

88. Mentioning [anything] by means of a [manufactured] synonym, is to cause Circumlocution (*gūḍhārtha*, lit. hidden meaning)[1].

When anything not necessary is mentioned it is [a case of] Superfluous Expression (*arthāntara*)[2].

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87 [1] For a discussion of the faults in NŚ. see S. K. De, Skt. Poetics, II, pp. 19.

88 [1] An example of such a synonym is *Ekādhika-nava-vimāna* for *Daśasatha,* Cf. Bhāmaha (I. 37.) seems to be using *gūḍhaśabdābhidhāna* in an identical sense. See 1. 45-46. S. K. De translates this term as "use of difficult expressions" (*loc cit.*)

[2] An example of such an expression is चिन्तामोहम् अनङ्गम् अङ्ग तनुते विप्रेक्षितं सुभ्रुवः 'The beautiful lady's look injects (lit. spreads) indeed love as well as

Want of Significance

89. An expression which is irrelevant[1] or which remains incomplete[2] is [an instance of] Want of Significance (*arthahīna*)[3]

Defective Significance

Defective Significance (*bhinnārtha*, lit. broken meaning) includes an expression which is not refined[3] or is worthy of a rustic.[4]

90. When the intended sense is changed into another sense it is also called Defective Significance.

Tautology and Want of Synthesis

91. Tautology (*ekārtha*), means [indiscriminating] use of [many] words for a single purpose[1].

[When a sentence is]completed within[each]foot [of a verse] it [is an instance of] Want of Synthesis (*abhiplutārtha*)[2].

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anxiety and insensibility. Here "anxiety and insensibility" are superfluous, for love includes these two states of the mind.

89 [1] An example of such an expression is अद्यापि स्मरसि (स्मरति) रसालसं मनो मे मुग्धाया: स्मरचतुराणि. To say that a *mugdhā* heroine can be *smara-catura* (expert in love) as well, is incoherent. (Ag.).

[2] The ex. of *sāvaśeṣa* is स महात्मा भाग्यवशान् महापथम् उपागत: For *mahātmā bhāgyavaśāt* may be construed as *mahātmā abhāgyavaśāt* and thereby its meaning may remain incomplete or undecided without a reference to the context (Ag.).

[3] Ag's ex. is not clear.

[4] Ag's ex. भद्रे भजस्व मामिदं ते दास्यामि.

91 [1] An example of Tautology (*ekārtha*) is *kundendu-hāra-hara-hāsa-sitam*. White like a Kunda flower, the moon and the laughter of Śiva. Any one simile would have been enough. Each simile here serves the same purpose and hence Tautology has occurred (Ag.). See Bhāmaha, IV. 12.

[2] An example of this is स राजा गीतिकुशलः सरः कुमुदशोभितम् । सर्वप्रिया वसन्तश्रीर्ग्रीष्मे मालतिकागमः Here all the four feet contain four complete sentences which are not connected with one another by sense.

Logical Defect

92. Anything devoid of reasoning is an example of Logical Defect (*nyāyād-apeta*)[1].

Metrical Defect

Lapse in the metrical structure is called Metrical Defect (*viṣama*, lit. unevenness).

Hiatus

93. When words [which should combine in Sandhi]are kept separate, it is [an instance of] Hiatus (*visandhi*).

Slang

When a vulgar word is added, it is an instance of slang (*śabha-cyuta*, lit. lapse in a word)[1].

Guṇas

94. These are the faults of a poetical work properly described by me. Guṇas (merit) are their negation and are characterised by sweetness and depth of meaning[1].

Ten Guṇas

95. The ten Guṇas are:[1] Synthesis (*śleṣa*, lit. union), Perspicuity (*prasāda*), Smoothness (*samatā*), Concentration (*samādhi*), Sweetness (*mādhurya*), Grandeur (*ojas*) Agreeableness (*saukumārya*, lit. delicacy), Directness of Expression (*artha-vyakti*, lit. expression of meaning), Exaltedness (*udāra*, lit. deep) and Loveliness (*kānti*).

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92 [1] *nyāyād-apetam=deśakāla-viruddhaṃ* etc. (Ag.) 'defying the limitation of place and time.' Bhāmaha's *deśa-kāla-kalā-loka-nyāyāgamā-virodhitā* (IV. 28ff) seems to be included in this.

93 [1] Such a fault occurred probably due to the Prakritic habit in speech.

94 [1] Vāmana holds the opposite view (*guṇaviparyayātmāno doṣaḥ* II. 1.1.) and according to him Guṇas are positive entities (*kāvya-śobhāyāḥ kartāro dharmā guṇāḥ*, III, 1. 1).

95 [1] Bhāmaha, III. 1. 4., and Daṇḍin, 1. 41-94., have ten Guṇas and name them similarly. But their descriptions are different. Cf. De, Skt. Poetics, II. pp. 15ff. Nobel, Foundations, pp. 104ff.

Synthesis

96. Union of words connected through meaning intended is called Synthesis (*śleṣa*)[1].

Perspicuity

97. Where the unexpressed word or sense is comprehended through a use of easily understood words and sense, it is [an instance of] Perspicuity (*prasāda*)[1].

Smoothness

98. When alaṃkāras and guṇas match and illuminate one another it is called [an instance of] Smoothness (*samatā*)[1].

Concentration

99. Careful condensation of meanings suggested by and derived from similes and other figures of speech is called Concentration (*samādhi*)[1].

Sweetness

100. When a sentence heard or uttered many times does not tire or disgust [anyone], it [is an instance of] Sweetness (*mādhurya*)[1].

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96 [1] Cf. Vāmana, III. I. 11; Daṇḍin I. 43-44. BC. give another description (C. 98, B.XVI. 98) of this Guṇa, which in translation is as follows: *A [composition] which is, imbued with deep logic but from its nature is [very] plain and is very well-knit-together is called Compact* (śliṣṭa).

97 [1] Cf. Vāmana III. 1. 6; Daṇḍin I. 45.

98 [1] Cf. Vāmana III. 1. 12; Daṇḍin I-47-50. (B. XVI. 100) and C. (100 f.n) gives an additional description of this Guṇa which in translation is as follows: *When a composition does not contain too many uncompounded words, redundant expressions and words difficult to understand it is [an instance of] Smoothness* (samatā).

99 [1] Cf. Vāmana, III. 1. 13; Daṇḍin I. 93-94. B. (XVI. 102) and C (101 f.n) gives an additional description of *samādhi*, which in translation is as follows: *Possessing some special sense which the men of genius can find out in a composition (lit. here) is called Concentration* (samādhi).

100 [1] Cf. Vāmana III. 1. 11-21; Daṇḍin I. 51-53.

Grandeur

101. If a [composition otherwise] censured and deficient in quality reflects an exalted sense through its words and is rich in sound and sense it becomes [an instance of] Grandeur (*ojas*)[1].

Agreeableness

102. When a composition consists of words easy to pronounce, euphonically combined, and giving agreeable impression [even when treating some unpleasant topic], it is [an instance of] Agreeableness (*saukumārya*)[1].

Directness of Expression

103. When the meaning of a composition can be grasped by the penetrating mind just after its recital (lit. use) it is [an instance of] Directness of Expression (*artha-vyakti*)[1].

Exaltedness

104. When the composition includes witty and graceful words having many special senses which are marvellous, it is [an instance of] Exaltedness (*udātta*)[1].

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101 [1] Cf. Vāmana III. 1. 5; Daṇḍin I. 80-85. B. (XVI, 106) and C. (103) gives a second definition of this Guṇa which in translation is as follows: *When a composition consists of a use of many and varied compound words exalted [in sense] and agreeable [in sound] it is [an instance of] Grandeur* (ojaḥ).

102 [1] Cf. Vāmana III. 1. 22; Daṇḍin calls this *sukumāratā*.

103 and C. (105). gives a second definition of this Guṇa, which in translation is as follows: *It any subject (lit. action) relating to the [common] events occurring in the world gets expressed by means of well-known predicates, it becomes [an instance of] Directness of Expression* (arthavyakti).

104 [1]Cf. Vāmana, III, 1. 23; Daṇḍin, I. 76-78. B. (XVI. III.) and C (106) give along with this a definition of the Guṇa named *udāra*. In translation it is as follows: *When in a composition superhuman characters are described in relation to the Erotic and the Marvellous Sentiments and the various States, it is [an instance of] Exaltedness* (udātta).

105. When a composition gives delight to the ears as well as to the mind on account of its well-put-together words, it is [an instance of] Loveliness (*kānti*)[1].

Alaṃkāras, and Guṇas according to Sentiments

106. These are the figures of speech, faults and Guṇas [available in a poetical composition]; I shall now describe their application in connexion with different Sentiments.

Sounds and Figures of Speech according to Sentiments

107. The poetical composition in connexion with the Heroic, the Furious and the Marvellous Sentiments should consist mostly of light syllables and should include similes and metaphors.

108-109. In the Odious and the Pathetic Sentiments it [the composition] should likewise consist mostly of heavy syllables.

Metres according to Sentiments: in the Heroic and the Furious Sentiments

Sometimes when any act of boldness is described (lit. occurs) in connexion with the Heroic and the Furious Sentiments, it (the composition) should be in the Āryā metre and should have Metaphor and Condensed Expression in it.

In the Erotic Sentiment

In the Erotic Sentiment the composition should be in gentle metres.

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105 [1] Cf. Vāmana, III. 1. 25; Daṇḍin, I. 85-88. C (107), gives an additional definition of this Guṇa, which in translation is as follows: *That which [in a composition] while describing the sportive movement of [a character] delights the ear and the mind just as the moon [pleases us] is (an instance of) Loveliness* (kānti).

In the Heroic Sentiment

110-111. In the Heroic Sentiment when the recitative includes a dialogue, it should be in metres of the Jagatī, Atijagatī and Śaṃkṛti types. In the description of battles and tumults, the Utkṛti has been prescribed by the experts.

In the Pathetic Sentiment

The Śakkarī and the Atidhṛti would be the proper metres in the Pathetic Sentiment.

In the Heroic and the Furious Sentiments

112. The metres prescribed for the Heroic Sentiment may be applied in the Furious Sentiment as well; and as for metres in the rest of the cases (*i.e.* those not mentioned) they should be made suitable to the mening intended.

Vowel-length in different Sentiments and States

113. In connexion with the drama the poets should use short, long and prolated (*pluta*) vowels for representing different Sentiments and States.

114. In the intonation [in Recitation] a vowel consisting of one Mātrā is short, of two Mātrās is long and of three Mātrās is prolated (*pluta*).

Uses of the prolated vowel

115. In remembering anything, in [expressing] indignation, in lamenting or in the reading of [the Vedas] by Brahmins, the prolated (*pluta*) vowels occur.

116. [Syllables concerned in these connexions] will be 'ā' in remembering, 'ū' in indignation, 'hā' in lamentation and 'om' in the reading of [the Vedas] by Brahmins.

117. Besides these, other syllables in a play (lit. poetical

composition) should also be made short, long or prolated according to the Sentiment and the State [they express].

118. The even and the uneven metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning [intended].

119. The playwright should make efforts to use in his dramatic composition sweet and agreeable words which can be recited by women. For, furnished with these (*i.e.* such words) a play will appear very much beautiful just as lotus-lake [will appear] adorned with swans.

120. The delicate dramatic art with harsh words, such as *cekrīḍita*[1], does not appear beautiful, just as a *betaera* does not fit in with the company of Brahmins who carry the Ruru-skin,[2] are annointed with ghee, are clad in the skin of black antelopes[3] and have a rosary, (a *Kamaṇḍalu*) and a staff in hand.

121. A play abounding in agreeable sounds and senses, containing no obscure and difficult words, intelligible to country-people including clever speeches fit to be interpreted with (lit. fit for) dances, developing Sentiments by many [characters][8] and having suitable Segments (*sandhi*) and their [proper] union, becomes in this world fit for presentation to spectators.

Here ends chapter XVII of Bharata's Nāṭyaśāstra
which treats of the Excellent Points of a good play in
connexion with the Verbal Representation.

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120 [1] The word *cekrīḍayatāṃ* occurs in the Avi. (III.18) ascribed to Bhāsa. (See A.D. Pusalker, Bhāsa, Lahore, 1940, p. 131).

[2] As the upper garment (*uttarīya*).

[3] As the lower garment.

Chapter Eighteen

RULES ON THE USE OF LANGUAGES

Prakritic Recitation

1. [1]Thus I have spoken in brief[2] of the Sanskritic Recitation. Now I shall speak of the characteristics of the Prakritic Recitation.

2. The former (lit. this) [when] changed and devoid of the quality of polish, is called the Prakritic Recitation, and it has as its chief feature changes due to different conditions.[1]

Three kinds of Pkt. Recitation

3. In connexion with the dramatic representation, it (the Pkt. recitation) is of three[1] kinds, viz, that with the same words [as in Sanskrit] (*samāna-śabda*), that with corrupt (*vibhraṣṭa*) words and that with words of indigenous origin (*deśī*).

4. A sentence containing words like *kamala*, *amala*, *reṇu*, *taraṅga*, *lola*, *salila* and the like are used in the Prakrit composition [in the same manner] as in Sanskrit.[1]

5. [1]Sounds which change their combined form or vowels,

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1 [1] For an English translation (with the text and notes) of XVIII. 1-24, see M. Ghosh, "Date of the Bharata-Nāṭyaśāstra," JDL. Vol. XXV. (1933). For a French translation (together with the romanised text) of this chapter see L. Nitti-Dolci, Les Grammairiens Prakrits, 1938, pp. 64-76.

[2] *samāsataḥ* (*C. dvijottamāḥ*).

2 [1] Cf. Nitti-Dolci, p. 70.

3 [1] Later Prakrit Grammarians called the above three classes of words *tatsama*, *tadbhava* and *deśī* respectively.

4 [1] B. reads one additional hemistich (4a) before this. Cf. Nitti-Dolci, p. 20.

5 [1] Cf. Nitti-Dolci, p. 70.

or sustain loss and that often in the middle of a word are corrupt (*vibhraṣṭa*).

Vowels and simple consonants

6. Sounds following *e* and *o* (*i.e. ai* and *au*) and the Anusvāra [in the alphabet] do not occur in Prakrit. And such is the case with sounds between *va* and *sa* (*i.e. śa* and *ṣa*) and the final sounds in the *ka*, *ca* and *ta* groups (*i.e. ṅa, ña, na*).[1]

7. *Ka, ga, ta, da, ya,* and *va* are dropped [in Prakrit] and the meaning is carried by the [remaining] vowels, and *kha, gha, tha, dha* and *bha* become *ha* without giving up the meaning of the word.

8. In Prakrit *ra* does neither precede nor follow [a consonantal sound] except in cases of *bhadra, vodrá, hrada, candra* and the like.[1]

9. *Kha, gha, tha, dha* and *bha* always become *ha* in words such as *mukha, megha, kathā* and *vadhu prabhūta*.[1] And as for *ka, ga, ta, da, ya*[2] and *va*, the vowel[3] following them always represents them.

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6 [1] This together with three following couplets are written not in Skt. but in Prakrit. Hence they should be taken as an interpolation. The first of these occurs as a quotation (without the author's name) in a late work on metrics edited by M.H.D. Velankar (Annals of the Bhandarkar Inst. XIV. 1932-33, pp. 1-38, citation of Nitti-Dolci, p. 71).

7 [1] Nitti-Dolci and B. reads *padra* for *draha*. See the *chāyā* in B, and Ag., and also PSM. for the Pkt. words. Cf. Nitti-Dolci, p. 71.

8 [1] See the *chāyā* in B., and Ag. and also PSM. for the Pkt. words. Cf. Nitti-Dolci, p. 71.

9 [1] Evidently the hard aspirates in case of other words did not change. Ag's. example of such words are *kheṭa, parigha, atha.* This speaks of the high antiquity of the Pkt. of the NŚ, though not of these rules written in Pkt.

[2] The non-aspirate consonants mentioned here are to be understood as devoid of the inherent vowel 'a'.

[3] The word *saro* (=*svaraḥ*) here means "vowel" and not "sound". Cf. Nitti-Dolci p. 71.

10. *Ṣa* it should be known, always become *cha* in words such as *ṣaṭpada*.[1] The final syllable of *kila* should be *ra* and the word *khalu* should become *khu*.

11. *Ṭa* becomes *ḍa* in words such as *bhaṭa*, *kuṭi*, and *taṭa*, and *śa* and *ṣa* always become *sa*, *e.g.* *viṣa* (*visa*) and *saṃkā* (*śaṅkā*).

12. In words such as *itara* and the like, *ta* standing not in the beginning of a word becomes an indistinctly pronounced *da*.[1] *Ḍa* in words such as *vaḍavā* and *taḍāga* becomes *la*.

13. *Dha* in words such as *vadha* and *mädhu* become *dha*, and *na* becomes *ṇa* everywhere in pronunciation.

14. *Pa* [in it] changing into *va*, *āpāna* becomes *āvāṇa*. And except in case of words like *yathā* and *tathā*, *tha* becomes *dha*.

15. One is to know *paruṣa* as *pharusa*, for *pa* becomes *pha* [in it], and *mṛga* will be changed to *mao* while *mṛta* will also be *mao*.[1]

16. *Au* employed in words like *auṣadha* etc. will change to *o*, and *ca* in words such as *pracaya*, *acira* and *acala* etc. will change into *ya*.[1]

17. Thus [change] the sounds in Prakrit when they are not mutually connected (*i.e.* they are simple). Now I shall describe the change of conjunct sounds.

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10 [1] Ag. is silent about this *ṣaṭpadādi gaṇa*.

12 [1] This indistinctly pronounced *da* is perhaps a spirantised *da*. Ag. thinks that it is somewhat like a *la*.

15 [1] The word *maa* (*maya*) from *mṛta* as well as *mṛga* had its spirantised *da* reduced to *ya-śruti* which however was not shown in writing during the early days of this phonetic change (See IHQ. VIII. 1933, suppl. p. 14-15).

16 [1] This *ya-śruti* for *ca* did not probably at once lead to its graphic elimination.

Conjunct consonants

18. *Śca*, *psa*, *tsa* and *thya* change into (*c*)*cha*, *bhya*, *hya* and *dhya* into (*j*)*jha*, *ṣṭa* into *ṭṭha*, *sta* into *ttha*, *sma* into *mha*, *kṣṇa* and *ṣṇa* into *ṇha*, and *kṣa* into (*k*)*kha*.

19. *Āścarya* will be *acchariya* and *niścaya nicchaya*, *utsāha ucchāha* and *pathya*, *paccha*.[1]

20. *Tubhyam* becomes *tujjhaṃ*, *mahyam majjhaṃ*, *vindhya viṃjha*, *daṣṭa daṭṭha* and *hasta hattha*.

21. *Grīṣma* becomes *gimha*, *ślakṣna saṇha*, *uṣṇa uṇha*;[1] *jakṣā jakkha*, and *paryaṅka pallaṁkā*.

22. There is metathesis in the group *hma* occurring in words such as *brahman* etc., and in *bṛhaspati* [the group *spa*] becomes *pha*, *yajña* becomes *jaṇṇa*, *bhīṣma bhimha*.

23. *Ka* and similar other letters (sound) while on the top of another letter (sound) will have to be disjointed in their pronunciation.[1]

24. Thus are to be learnt the pronunciations of Prakrit and Sanskrit. I shall discuss hereafter the classification of regional languages (*deśa-bhāṣa*).

25. The [languages] to be used in drama are of four types in which Recitation should be either of the refined (*saṃskṛta*) or of the vulgar (*prākṛta*) kind.

Four types of language

26. The Super-human Language (*atibhāṣā*), the Noble Language (*ārya-bhāṣā*)[1] the Common Language (*jāti-bhāṣā*)

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19 [1] B. reads one additional hemistich between 19a and 19b.

23 [1] This probably relates to *svarabhakti* (anaptyxis). *Kilesa* (*kleśa*), *radana* (*ratna*) and *duvāra* (*dvāra*) may be examples of this.

24 [1] Cf. Nitti-Dolci. p. 73.

26 [1] Some commentators think that *ārya-bhāṣā* means a language in which Vedic words preponderate (Ag.).

and the Language of Other Animals (*yonyantarī bhāṣā*)[2] are the [four] languages occurring in plays.

The Superhuman and the Noble Languages

27. The Super-human Language is for the gods, and the Noble language for the kings.[1] These have the quality of refinement (*saṃskāra*) and are current over the seven great divisions[2] (*dvīpa*) of the world.

The Common Language

28. The Common Language prescribed for use [on the stage] has various forms. It contains [many] words of Barbarian (*mleccha*) origin and is spoken in Bhārata-varṣa [only].[2]

The Animal Language

29. The Language of Other Animals[1] have their origin in animals domestic or wild, and in birds of various species, and it follows the Conventional Practice.

Two kinds of Recitation

30. The Recitation in the Common language which

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2 C. reads *jātyantarī* for *yonyantarī*.

27 1 The *atibhāṣā* and *āryabhāṣā* are possibly the dialects of the pure Indo-Aryan speech. It should be noted that "*saṃskṛta*" (Sanskrit) as the name of a language is absent here. Bhoja takes *ati-*, *ārya-* and *jāti- bhāṣas* respectively as *śrauta* (Vedic), *ārṣa* (Purāṇic) and *laukika* (literary) speeches. See Śr. Pr. ed, V. Raghavan pp, 191ff.

2 This may be said to show that Sanskrit was used all over the civiliged world at the time of the NŚ.

28 1 The common speech or the speech of the commoners is distinguished here from that of the priests and the nobility by describing it as containing words of Barbarian (*mleccha*) origin. These words seem to have been none other than vocables of the Dravidian and the Austric languages. They entered into Indo-Aryan quite early in its history. See S. K. Chatterji, Origin and Development of the Bengali Language, Calcutta, 1926. pp. 42, 178.

29 1 Neither the NŚ. nor any extant drama gives us any specimen of the conventional language of lower animals, which is to be used in the stage.

relates to the four castes, is of two kinds, viz, vulgar (*prākṛta*) and refined (*saṃskṛta*).

Occasion for Skt. Recitation

31. In case of the self-controlled (*dhīra*) Heroes of the vehement (*uddhata*), the light-hearted (*lalita*), the exalted (*udātta*), and the calm (*praśānta*) types, the Recitation should be in Sanskrit.

Occasion for Pkt. Recitation

32. Heroes of all these classes are to use Prakrit when the occasion demands that.[1]

33. In case of even a superior person intoxicated with the kingship (or wealth) or overwhelmed with poverty no Sanskrit should be used.[1]

34. To persons in disguise,[1] Jain monks,[2] ascetics,[3]

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32 [1] As Arjuna disguised as Bṛhannalā.

33 [1] No extant drama seems to furnish any illustration of this rule. B. reads one additional hemistich before this.

34 [1] *vyājaliṅgapraviṣṭānām*=persons in disguise of different kinds of professional and religious mendicants etc. See Kauṭilya's Arthaśāstra. An example of this is Indra in the guise of a Brahmin speaking Pkt. in Karṇa, ascribed to Bhāsa. Nitti-Dolci takes this expression as an adjective of *śramaṇāṇāṃ* etc. But it need not be construed like this. This part of the rule seems to relate to Skt.-speaking characters assuming disguise. Virādhagupta (Mudrā. II.) assuming the guise of a snake-charmer, is an example of such characters. And so are Yaugandharāyaṇa and Rumaṇvān in the Pratijñā, (III) ascribed to Bhāsa.

[2] *Śramaṇa* (Pkt. *samaṇa*). The word is to be taken to mean here a Jain monk. See *Jadi vattham avaṇemi samaṇao homi*, Avi. (V.) ascribed to Bhāsa; *śramana* was sometimes used also in connexion with the Buddhists. See below 36.

[3] *tapasvin*.—It appears that the author of the NŚ. meant by this term ascetics in general. Though we find Brahmin ascetics in ancient literature, the institution of asceticism was most probably of non-Aryan origin. This seems to be the justification of assigning Prakritic Recitation to all the ascetics irrespective of their sectarian affiliation.

religious mendicants[4] and jugglers should be assigned the Prakrit Recitation.

35. [1]Similarly Prakrit should be assigned to children, persons possessed of spirits of lower order, women in feminine character[2] persons of low birth, lunatics and phallus-worshippers.[3]

Exception to the rule for Pkt. Recitation

36. But to itinerent recluses,[1] sages,[2] Buddhists,[3] pure Śrotriyas[4] and others who have received instruction [in the

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[4] *bhikṣu.*—religious mendicant in general. It should not be restricted to Buddhists alone. The alternative name of the Brahma-sūtra is the Bhikṣu-sūtra.

35 [1] B.'s reading in translation is as follows: *Similarly Pkt. should be assigned to Śaiva teachers, lunatics, children, persons possessed of spirits of lower order, women, persons of low birth and hermaphrodites* (B.XVII.37).

[2] In a queen's role a woman may sometimes speak Skt. See 38-39 below. The *parivrājikā* in the Mālavi. speaks Skt.

[3] *saliṅga.*—This possibly means the member of a sect which like the Liṅgāyets wears a phallus suspended from their neck.

36 (C.34b-35a; B.XVII.38). [1] *parivrāj*—a person of the fourth *āśrama*. A recluse belonging to the Vedic community.

[2] *muni.*—This word, probably of non-Indo-Aryan origin meant in all likelihood "wise man." See NŚ. I.23 note 1. In the ancient world, wisdom was usually associated with religious and spiritual elevation. This might have been the reason why the word was applied to persons like Vaśiṣṭha and Nārada etc.

[3] *śākya.*—a follower of the Buddha. There is nothing very astonishing in Skt. being assigned to Buddhist monks. Buddhist teachers like Aśvaghoṣa, Nāgārjuna, Āryadeva, Vasubandhu were the all very great Sanskritists, and the Mahāyāna literature was written in the Sanskrit of corrupt as well as of pure variety. This might have been the general linguistic condition before the schism arose among the Buddhists. In Aśvaghoṣa's Śāriputra-parakaraṇa Buddha and his disciples speak Sanskrit (Keith, Skt. Drama p.82). Aśvaghoṣa assigns Skt. to a *śramaṇa* as well (*loc. cit*). This *śramaṇa* was possibly a Buddhist; see 34 f.n.

[4] *caukṣeṣu* (*caikṣeṣu*, C.) *śrotriyeṣu*—for the pure *śrotriya* or a learned Brahmin. The adjective "pure" (*caukṣa*) used with *śrotriya* is possibly to separate him from an apostate who might have entered into Jain or any other heterodox fold and was at liberty to use Pkt. Ag. takes *caukṣesu* (his *cokṣeṣu*) as a noun.

Vedas] and wear costumes suitable to their position (*liṅgastha*)[5] should be assigned Sanskritic Recitation.

37. Sanskrit Recitation is to be assigned to queens, courtezans,[1] female artistes to suit special times and situations in which they may speak.

38-39. As matters relating to the peace and war may occur in course of a talk and the movements of planets and stars and cries of birds concerning the well-being or distress of the king are to be known by the queen, she is to be assigned Sanskritic Recitation in connexion with these (lit. in that time).[1]

40. For the pleasure of all kinds of people, and in connexion with the practice of arts, the courtezans are to be assigned Sanskritic Recitation which can be easily managed.

41. For learning the practice of arts and for amusing the king the female artiste has been prescribed to use Sanskrit recitation in dramatic works.[1]

42. The pure speech of Apsarasas[1] is that which has been sanctioned by the tradition (*i.e.* Sanskrit), because of their association with the gods; the popular usage conforms to this [rule].

43. One may however at one's pleasure assign Prakritic Recitation to Apsarasas [while they move] on the earth. [But to the Apsarasas in the role of] the wife of a mortal also [the

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[5] *śiṣṭāḥ liṅgasthāḥ*—religious mendicants who have received instruction (in Vedas).

37 [1] An example of this is Vasantasenā speaking Skt. (Mṛcch. IV.).

38-39 [1] This not very clear rule cannot be illustrated by any extant drama.

41 [1] This is possibly no example of this in any extant drama.

42 [1] No play with an Apsaras speaking Skt. is available. All the Apsarasas in Vikram, speak Pkt.

same] should be assigned when an occasion (lit. reasons and need] will occur.[1]

44. In the production of a play their [native] language should not be assigned to tribes such as, Barbaras, Kirātas, Andhras and Dramiḍas.[1]

45. To pure tribes of these names, should be assigned dialects current in Śūrasena.

46. The producer of plays may however at their option use local dialects for plays may be written in different regions [for local production].

Seven major dialects

47. The Seven [major] dialects (*bhāṣā*) are as follows: Māgadhī, Āvantī [Avantijā], Prācyā, Sauraseni (Śūraseni), Ardhamāgadhī, Bāhlīkā, Dākśinātyā.[1]

48. In the dramatic composition there are, besides, many less important dialects (*vibhāṣā*)[1] such as the speeches of the Śakāra, Ābhīras, Caṇḍālas, Śabaras, Dramiḍas,[2] Oḍras, and the lowly speech of the foresters.

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43 [1] Urvaśī is an example of an Apsaras who became the wife of a mortal. (Vikram).

44 [1] See XXIII. 99 notes.

47 [1] Māgadhī, Śauraseni and Ardhamāgadhī are well-known. But any old and authentic description of Āvantī, Prācyā, Bāhlikā and Dākṣiṇātyā Pkt. seems to be non-existent. According to Pṛthvīdhara, a very late authority Mṛcch. contains the specimens of Āvantī and Prācyā only. It is to be noted that the present list does not include Mahārāṣṭrī. See M. Ghosh. "Mahārāṣṭrī, a late phase of Śauraseni," JDL. XXIII

48 [1] By the word *vibhāṣā* Pṛthvīdhara understands *vididhā bhāṣā hīnapātra-prayojyatvād hīnāḥ*. See Pischel, Grammatik, §§ 3-5. No old and authentic specimen of the *vibhāṣās* has reached us. According to Pṛthvīdhara the Mṛcch. contains Śākārī and Cāṇḍālī besides Ḍhakkī which last the NŚ. does not know.

[2] It is curious that after forbidding the use of languages like Dramiḍa (Dramila) in 44 above, the author is including it among the dialects that can be allowed in dramatic works. One possible explanation of this anomaly may be that here we meet with a late interpolation, and passages from 48-61 belong to a later stratum of the text.

Uses of major dialects

49. [Of these] Māgadhī is assigned to guards (lit. inmates) of the royal harem,[1] and Ardhamāgadhī to menials, princes and leaders of bankers' guilds.[2]

50. Prācyā is the language of the Jester[1] and the like; and Āvantī is of gallant crooks (*dhūrta*).[2] The Heroines, and their female friends are also to speak Śaurasenī without in any exception.

51. To soldiers, gamesters, police chief of the city and the like should be assigned Dāksiṇātyā,[1] and Bāhlikī is the native speech of the Khasas who belong to the north.

Uses of minor dialects

52. Śākārī should be assigned to the Śakāra and the Śakas and other groups of the same nature,[1] and Cāṇḍālī to the Pulkasas and the like.[2]

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49 [1] For a list of such persons see DR. II.74.

[2] According to Pischel this passage assigns AMg. to servants, Rajputs (*rājaputra*) and leaders of bankers' guild (*śreṣṭhī*). See Grammatik § 17. But no extant drama seems to illustrate this rule. For Candanadāsa who is a *śreṣṭhī*, does not speak AMg. (Mudrā, I) while Indra in the disguise of a Brahmin speaks this dialect of Pkt. (Karṇa. ascribed to Bhāṣa).

50 [1] According to Pṛthvidhara Vidūṣaka in the Mṛcch. speaks Prācyā the sole characteristic of which is abundance of pleonastic *ka*. See Pischel, Grammatik, § 22.

[2] According to Pṛthvīdhara the two policemen Viraka and Candanaka in the Mṛcch. (Vā.) speak Āvantī. But according to the latter's own admission he was a Southerner and a man of Karṇāta. No old and authentic description of this dialect is available. See Pischel, Grammatik § 26.

51 [1] Candanaka's language in Mṛcch. in spite of Pṛthvidhara's testimony to the contrary may be taken as a specimen of Dākṣinātyā. See 50 note 2 above. No old and authentic description of this dialect is available. Cf. Pischel, Grammatik § 24.

52 [1] According to Pṛthvidhara, Śakāra in Mṛcch. speaks Śākārī dialect. Cf. Pischel, Grammatik, § 24.

53. To charcoal-makers, hunters and those who earn their livelihood by [collecting] wood and leaves should be assigned Śābari[1] as well as the speech of forest-dwellers.

54. For those who live in places where elephants, horses, goats, sheep, camels or cows are kept [in large numbers] Ābhīrī[1] or Śābarī[2] has been prescribed, and for forest-dwellers and the like, Drāviḍī[3] [is the language].

55. Oḍri is to be assigned to diggers of subterranean passages, prison-warders, grooms for horses;[1] and Heroes and others like them while in difficulty are also to use Māgadhī for self-protection.

Distinguishing features of various local dialects

56. [1]To the regions [of India] that lie between the Ganges and the sea, should be applied a dialect abounding in *e*[2].

57. To the regions that lie between the Vindhyas and the sea should be assigned a language abounding in *na*[1] (or *ta*).

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[2] Pṛthvīdhara thinks that Caṇḍālas in Mṛcch (V.) speak the Cāṇḍali dialect. Cf. Pischel, Grammatik, § 25.

53 [1] This dialect seems to have been the parent of the modern Sora language.

[2] See 54 note 3.

54 [1] Ābhirī dialect is not available in any extant drama.

[2] See 53 note 1.

[3] Drāviḍī dialect is not available in any extant drama. It is possible that it was not a pure Dravidian speech (See 44 above). Possibly a Middle Indo-Aryan dialect in which Dravidian phonetic and lexical influence predominated was meant by this. Its habitat was in all likelihood some region of North India. Cf. Nitti-Dolci, p. 120-122.

55 [1] For Oḍri Pkt. see 48 note 3. and Nitti-Dolci, pp. 120 f.n. 4 and 122.

56 [1] B. again reads 44 after 55.

[2] This "e" is perhaps termination of the nominative singular the *a*-bases in Mg. and AMg.

57 [1] This relates to a dialeet of Pkt. which does not change *na* always into *ṇa*. Though according to some grammarians Pkt. is always to change *na*

58. Regions like Surāṣṭra and Avanti lying on the north of the Vetravatī one should assign a language abounding *ca*[1].

59. To people who live in the Himalayas, Sindhu and Sauvīra a language abounding in *u* should be assigned.[1]

60. To those who live on the bank of the Carmaṇvatī river and around the Arvuda mountain a language abounding in *o*[1] (or *ta*) should be assigned.

61. These are the rules regarding the assignment of dialects in plays. Whatever has been omitted [here] should be gathered by the wise from the popular usage.

Here ends Chapter XVIII of Bharata's Nāṭyaśāstra, which treats of the Rules regarding the Use of Languages.

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into *ṇa*, it seems that such was not strictly the case with all its dialects. For example in the so-called Jain Pkt. (AMg. of Hemacandra) has initial *n* and intervocal *nn*.

58 [1] It seems that at the time of the author of the passage intervocal *ca* in this particular region was yet maintained or dental *t* sounds were mostly changed into *c* sound (as in *ciṭṭha* for *tiṣṭha*).

59 [1] This *u* perhaps relates to a close pronunciation of the *o* vowel.

60 [1] This *o* perhaps relates to an open pronunciation of the *u* vowel.

CHAPTER NINETEEN

MODES OF ADDRESS AND INTONATION

Different modes of address

1-2. These are, O the best of Brahmins, the rules on the use of languages [in a drama]. Now listen about the rules of popular modes of address[1] or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.[2]

Modes of addressing males: addressing great sages

3. As the great sages are adorable (lit. god) even to the gods they are to be addressed as "holy one" (*bhagavan*)[1] and their wives are also to be similarly addressed.[2]

Addressing gods, sectarian teachers and learned men

4. Gods,[1] persons wearing sectarian teacher's dress[2], and persons observing varied vows[3] are to be addressed as "holy one" (*bhagavan*)[3] by men as well as women.

1-2 [1] This manner of addressing different persons includes referring to them before their ownselves or before others, e.g., in Śak. (I), Duṣyanta is referred to by his charioteer as *āyuṣmān, āyuṣman paśya paśya*).

[2] Rules given hereafter do not cover all the numerous and different cases occurring in the exant dramatic literature in Skt. and Pkt.

3 [1] Ex. Kāśyapa (Kaṇva) addressed by his disciple (Śak. IV.) Mārīca by Duṣyanta (*ibid.* VII.) and Rāvaṇa in ascetic's disguise by Rāma (Pratimā, V).

[2] No ex. of this seems to be available in any extant drama.

4 [1] Ex.: Agni (Abhi. VI). & Varuṇa (*ibid.* IV).

[2] Ex. (Rāvaṇa disguised as an ascetic addressed by Rāma (Pratimā. V.). The Jester in Prātijñā (III) addressing the Jain monk (*śramaṇaka*) as *bhaavam* (*bhagavan*) to create laughter; *bhadanta* would have been the proper term in this case. See below 15.

[2] Read here *nānāvratadhara* (*bha* in B) for *nānāśrutadhara* (B) and *nānāśruti-*

Addressing the Brahmin

5. The Brahmin is to be addressed as "noble one" (*ārya*),[1]

Addressing the king

And the king [is to be addressed] as "great king" (*mahārāja*).[2]

Addressing the teacher

The teacher [is to be addressed] as "professor" (*ācārya*).[3]

Addressing an old man

And an old man [is to be addressed] as "father" (*tāta*).[4]

Brahmins addressing the king

6. Brahmins may address the kings at their pleasure, by their names. This should be tolerated, for the Brahmins are to be adored by the kings.

Brahmins addressing ministers

7. A minister is to be addressed by Brahmins as "Councillor" (*amātya*) or "minister" (*saciva*),[1] and by other persons, inferior to them (*i.e.* Brahmins) he [is] always [to be addressed] as "sir" (*ārya*).[2]

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dhara (C). Ascetics belonging to minor heterodox sects seem to have been included in this term. Ag. reads *nānāśrutadharaḥ* and explains this as *bahuśrutaḥ*.

5 [1] Ex. Brahmin (Keśavadāsa) in Madhyama, addressed by Bhīma.

[2] Ex. Sumantra addressing Daśaratha (Pratimā, II), and Vibhīṣaṇa addressing Rāvaṇa (Abhiṣeka II).

[3] Ex. Cāṇakya addressed by his disciple (Mudrā, I).

[4] Ex. Bharata addressing Sumantra, the old charioteer (Pratimā VI.).

6 [1] Ex. Indra disguised as a Brahmin addressing Karṇa (Karṇa.), Cf. Cāṇakya addressing Candragupta mostly as Vṛṣala in Mudrā.

7 [1] Cf. XXXIV. 82-83. No example of this rule seems to be available in any extant drama. See note 2 below.

[2] Ex. The door-keeper (*pratihārī*) addressing Yaugandharāyaṇa (Pratijñā,

Addressing the equals

8. One is to accost one's equals by the name with which they are styled.[1]

Privileged inferiors addressing superiors

A superior person may however be addressed (or referred to) by name by inferior persons when the latter are privileged to do so.[2]

Addressing employees, artisans and artists

9. Men and women in one's employment,[1] and artisans and artists[2] are to be addressed as such (*i.e.* according to their status).[3]

Addressing persons of respect

10. A respected person is to be addressed as 'honoured sir' (*bhāva*), and a person slightly less so, as "comrade (*mārṣaka* or *mārṣa*).[1]

I.). But curiously enough Rākṣasa has been addressed not as 'Ārya' but as 'Amātya' (counciller) by the door-keeper, and by his friend Virādhagupta too he is addressed likewise (Mudrā, II).

8 [1] Ex. Cāṇakya addressing Rākṣasa and *vice versa* (Mudrā, VII.).

[2] Ex. Haṃsaka referring to Yaugandharāyaṇa before the latter. (Pratijñā. I. 13. 14). See above note 1.

9 [1] Yaugandharāyaṇa addressing Śālaka by name (Pratijñā. I. 2. 4) and the hero Cārudatta addressing the maid-servant Radanikā (Cāru. I. 21. 15).

[2] Ag. explains *kāruka* and *śilpi* as follows: artisans (*kāruka*) are those that build *stūpas* and the like objects, artists are painters and the like.

[3] Ex. The king addressing Haradatta, one of the teachers of dramatic art (Mālavi. II. 12. 4).

10 [1] Ex. *pāripārśvika* addressing *sūtradhāra* as *bhāva*, and *sūtra*° addressing *pāripārśvika* as *mārṣa* (Abhi. I. 1. 6, 8). Śākara once addressing *viṭa* as *bhāva* and next time as *māliśa* (*māriṣa*) in Cāru. I. 17. 3; 26. 3.) The word *mārṣaka* does not seem to occur any extant drama while *māriṣa* occurs very often. See Uttara. (I. 4. 7) and Mālavi (I. 1. 3).

Addressing persons of equal status

A person of equal status should be addressed as 'brother' (*vayasya*)[2] and a low person as 'hey man' (*haṃ-ho*)[3]

The charioteer addressing the chariot-rider

11. The chariot-rider should always be addressed by the charioteer as "long-lived one" (*āyuṣman*).[1]

Addressing an ascetic or a person with beatitude

An ascetic or a person who has attained beatitude (*praśānta*) is to be addressed as "blessed one" (*sādho*).[2]

Addressing princes

12. The crown-prince is to be addressed as "sire" (*svāmin*),[1] and other princes as "young master" (*bhartṛ-dāraka*).[2]

Addressing inferior persons

Inferior persons are to be addressed as "pleasing one"

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[2] Ex. Siddhārthaka and Samiddhārthaka addressing each other (Mudrā. VI. 2. 14, 16).

[3] Ex. Cāṇakya's spy addressing his disciple as *haṃ-ho bambhaṇa*, (Mudrā. I. 18. 4).

11 [1] Ex. Duṣyanta's charioteer addressing him (Śak. I).

[2] Ex. Duṣyanta's priest addressing the two disciples of Kāśyapa (Kaṇva) and Gautamī *tapasvinaḥ* (Śak. V. II. 6).

The word *sādhu* as a form of address does not seem to occur in any extant drama.

12 [1] No example of this rule seems to be available in any extant drama. On the other hand *svāmin* is very often used in addressing a king. Ex. Yaugandharāyaṇa addressing the king Udayana (Svapna. VI. 17. 1). Kauñjāyana and Bhūtika addressiug the king Kuntibhoja (Avi. I. 5. 3; 8. 5). On the use of the word *svāmīn* in inscriptions see Sylvain Levi, Journal Asiatique, Ser. 9, XIX. 95ff. I. Ant. Vol. XXXIII. p. 163. Sitā's maid addresses Rāma as *bhaṭṭā* (Pratimā. I. 9. 2). The door-keeper (*pratihari*) refers to the crown prince Rāma as *bhaṭṭidāraassa rāmassa* (Pratimā. I. 2. 9).

(*saumya*),[3] "auspicious-looking one" (*bhadra-mukha*)[4] and such terms should be preceded by 'O' (*he*).[5]

Addressing persons by their occupation or birth

13. In a play a person is to be addressed by a term appropriate to his birth or to the vocation, art or learning practised by him.[1]

Addressing a son or a disciple

14. A disciple or a son is to be addressed by the guru or the father as "child" (*vatsa*)[1], "son" (*putraka*),[2] "father" (*tāta*)[3] or by his own name or clan-name (*gotra*).[4]

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[2] The word has been used with reference to the crown prince in Pratimā. (*loc. cit.* I). In referring to other princes play-wrights use the word *kumāra*. In Pratimā. (III. 14. 12) Bharata has been addressed with this term. In Mudrā. (IV. 12. 5) Malayaketu has been addressed similarly. Avimāraka, the lover of Kuraṅgī is addressed as *bhaṭṭidāraa* by her maid (Avi. III, 17. 2).

[3] This use of the term *saumya* does not seem to occur in extant dramas, and *bhadra* appears to have taken its place, e.g. Bharata addressing the messenger (*bhaṭa*) in Pratimā (III. 4.2). Duṣyanta addresses his chief of the army (*senāpati*) similarly (Śak. II. 3. 5.4).

[4] Ex. Rākṣasa's spy (*puruṣa*) addressing his door-keeper (Mudrā. IV. 8.2). In Abhi, (VI. 31. 1) Agni (god of fire) addresses Rāma as *bhadramukha* though earlier, (VI. 26. 7) he says: *na me namaskāraṃ kartum arhati deveśaḥ*. The Jester addresses the *caṇḍālas* as *bho bhaddamuha* (Mṛcch. X, 23. 3). The Māgadha prince is addressed as *bhaddamuha* by the female ascetic in Svapna I. 7. 20. For the use of *bhadramukha* in inscriptions see Select Inscriptions, no. 72. See also Keith. Skt. Drama, p. 69.

13 [1] Not many examples of this rule seem to be available in any extant drama. In Mṛcch. (X. 20.1) Cārudatta's son addressing the Caṇḍālas as *are caṇḍālā* may be an example of this.

14 [1] Ex. The Sauvīra king addressing Avimāraka (Avi. VI. 17. 4). Cf. Droṇa addressing Duryodhana (Pañca. 1.22.3).

[2] Ex. The form *putraka* does not seem to occur in any extant play. Droṇa addressing Duryodhana as *putra* (Pañca I. 23.3.) Duryodhana addressing his son similarly (Uru. I. 42. 3).

[3] No example of this seems to be available in any extant drama.

[4] Ex. Vāli addressing Aṅgada by name (Abhi. I. 25.2). Kāśyapa (Kaṇva)

Addressing Buddhist and Jain Monks

15. Buddhist and Jain (*nirgrantha*) monks are to be addressed as "blessed sir' (*bhadanta*),[1]

Addressing persons of other sects

Persons of other sects[2] are to be addressed by terms enjoined by their own rules.[3]

People addressing the king

16. The king is to be addressed by his servants as well as his subjects as "lord" (*deva*),[1] but when he is an overlord [of other kings] he is always [to be addressed] by his servants as "sire" (*bhaṭṭā*).[2]

Sages addressing the king

17-18. The king is to be addressed by sages (*ṛṣi*) as "king" (*rājan*)[1] or by the patronymic term.[2]

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addressing Śārṅgarava by name (Śak, IV. 16. 1). Instances of a son or a disciple addressed by clan-name (*gotra*) do not seem to occur is any extant drama.

15 [1] Ex. Kṣapaṇaka addressed by Rākṣasa and Siddhārthaka as *bhadanta* (Mudrā, IV. 18. 2; V. 2. 1). A Buddhist monk is very rarely met with in extant dramas. Aśvaghoṣa's drama included such a character, but one cannot say from the fragments how he was addressed. (See Keith, Skt. Dr. p. 82)

[2] According to Ag. one is to understand by 'other sects' Pāśupatas and the like.

[3] An example of such a rule is a term like *bhāpuṣan* or *bhāsarvajña* used in addressing Pāśupata. teachers (Ag.).

16 [1] Ex. The Kañcukin addressing the king (Mudrā, III. 10. 3). Gaṇadāsa addressing the king (Mālavi. I. 12. 8). Vibhīṣaṇa refers to Rāma as *deva* (Abhi. VI. 20, 3) when he is not yet a king; besides this the same Vibhīṣaṇa addresses Rāvaṇa as *mahārāja* (Abhi. III. 15. 1). See also 12 note 1.

[2] Ex. *Yavanikā* addressing the king Duṣyanta (Śak. VI. 24. 10). But in Bāla. (III. 3. 1.) the cowherds address Saṅkaraṣaṇa as *bhaṭṭā*, and Nandagopa too addresses Vāsudeva likewise (Bāla. I. 19. 30).

17-18 [1] Ex. Bhagavān (Yudhiṣṭhira) addressing the king Virāṭa (Pañca. II. 14. 2).

[2] No ex. of this seems to occur in extant dramas. Nārada addresses the two kings simply as Kuntibhoja and Sauvīrarāja in Avi. (VI. 20, 8, 12).

A Jester addressing the king

And he should be addressed as "friend" (*vayasya*)[3] or "king" (*rājan*)[4] by the Jester.

A Jester addressing the queen and her maids

The queen and her maids are to be addressed by him as "lady" (*bhavati*).[5]

A king addressing the Jester

The Jester is to be addressed by the king by his name or as "friend" (*vayasya*).[6]

Women addressing their husband

19. By all women in their youth the husband should be addressed as a "noble one's son" (*ārya-putra*);[1] but in other cases, the husband is to be addressed simply as "noble one" (*ārya*),[2] and in case of his being a king he may be addressed as "great king" (*mahārāja*)[3] also.

Addressing the elder and the younger brothers

20. The elder brother should be addressed as "noble one" (*ārya*)[1] and the younger brother like one's son.[2]

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[3] Ex. The Jester in Śak. (II. 2. 1) and Mālavi. (V. 3. 18).

[4] No example of this seems to occur in any extant drama. In Ratnā. (I. 16. 35) the Jester once addresses the king as *bhaṭṭā*.

[5] *Bhavati* in the Jester's speech would be *bhodi*. Ex. The Jester addressing the queen's maid in Svapna. (IV. o. 28) also addressing the queen (Mālavi, IV. 4. 23.) and addressing the queen's maid Susaṃgatā (Ratnā. IV. o. 30).

[6] Examples are easily available. See Svapna, Śak. Vikram. etc. The Jester is addressed also as *sakhe*. See Mālavi. (IV. 1. 1. and Vikram. II. 18. 11. etc.) and as *bhadra* (Vikram. II. 18. 15).

19 [1] Examples are easily procurable. See Śak, Mālavi, Svapna etc.

[2] Ex. *Naṭī* in the prologue (*prastāvanā*) addressing the *sūtradhāra* her husband (Cāru. and Mudrā).

[3] Ex. Gāndhārī addressing Dhṛtarāṣṭra (Ūru. I. 38. 2). Urvaśī refers to the king likewise (Vikram. IV. 39. 2).

20 [1] Ex. Lakṣmaṇa addressing Rāma (Pratimā I. 21. 2). Sahadeva addressing Bhīma (Veṇī. I. 19. 12).

[2] Usual from in such a case is *vatsa*; but the younger brother is also some-

These are the modes of address to be used to male characters in a play.

Modes of addressing women

21. I shall now speak of the modes of address to be used to female characters in a play.

Addressing female ascetics and goddesses

Female ascetics and goddesses are to be addressed as "holy lady" (*bhagavati*).[1]

Addressing wives of senior persons, and elderly ladies

22. Wives of respectable seniors, and of king's officers (*sthānīyā*) are to be addressed as "lady" (*bhavati*).[1]

Addressing an accessible woman and an old lady

An accessible woman (*gamyā*)[2] is to be addressed as "gentle-woman" (*bhadre*)[3] and an old lady as "mother" (*amba*).[4]

Addressing a king's wives

23. In a play king's wives are to be addressed by their servants and attendants as "mistress" (*bhaṭṭini*), "madam"

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times differently addressed, e. g. by name of the mother, as Saumitre, (Pratimā, I. 21. 1), Kaikeyīmātaḥ, (*ibid*. IV. 2. 21). See above 14 and 4.

21 [1] The king addressing the *privrājikā* (Mālavi. I. 14. 2); the Kañcukin addressing the female ascetic (*tāpasi*) in Vikram. (V. 9. 2).

22 [1] Ex. Sumantra addressing the widowed wives of Daśaratha as *bhavatyaḥ* (Pratimā. III. 12. 2). The Kañcukin addressing the Pratihari in Svapna. (VI. o. 6).

[2] *gamyā*—not within the prohibited degree of sexual relationship.

[3] Ex. Avimāraka addressing Kuraṅgikā (Avi. III. 19. o). Duṣyanta addressing Priyaṃvadā (Śak. I. 22. 6). But the king addresses Citralekhā as *bhadramukhi* (Vikram. II. 15. 9). as well as *bhadre* (*ibid*. III. 15. o).

[4] Ex. The king, Urvaśī and their son addressing the female ascetic. (Vikram. V. 12. 3, 5, 18).

(*svāmini*)[1] and "lady" (*devi*).[2]

24. [Of these], the term "lady" (*devi*)[1] should be applied to the chief queen (*mahiṣī*) by her servants as well as by the king. The remaining [wives of the king] may be addressed [simply] as "madam" (*svāmini*).[3]

Addressing unmarried princesses

25. Unmarried princesses are to be addressed by their handmaids as "young mistress" (*bhartṛ-dārikā*).[1]

Addressing a sister

An elder sister is to be addressed as "sister" (*bhaginī*)[2] and an younger sister as 'child" (*vatse*).[3]

Addressing a Brahmin lady, a nun or a female ascetic

26. A Brahmin lady, a nun (*liṅgasthā*) or a female ascetic (*vratinī*) is to be addressed as "noble lady" (*ārye*).[1]

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23 [1] Ex. (i) *bhaṭṭini*, Nipuṇika addressing the queen (Vikram. II. 19. 19); Kañcanamālā addressing the queen (Ratnā I. 18. 11). But in Pratimā (I. 5. 4) the maid (*ceṭī*) addresses Sītā who is not yet a queen, as *bhaṭṭiṇi*. (ii) *Svāmiṇi* as a term of address to the queen does not seem to occur in any extant drama.

[2] Ex. The maid (*ceṭī*) addressing the queen Bhānumatī (Veṇi. II. 2. 14).

24 [1] See above 23 note 2. For an example of king addressing the queen as *devi* see Pratijñā. II. 10. 12,

[2] The term *bhoginī* meant those who were merely an object of enjoyment *i.e*, those who were not *dharma-patnis* (wives elligible to take part in religeous rites.

[3] No. example of *svāmini* being used in addressing such a wife seems to occur in any extant drama. In Mālavi. IV. 17. 8 Nipuṇikā addressing Irāvati the second wife of Agnimitra uses the term *bhaṭṭiṇi*.

25 [1] Ex. The maid (*ceṭī*) addressing Padmāvatī (Svapna. I. 15. 11) and Kuraṅgī (Avi. III. 0. 45).

[2] This mode of address does not seem to occur in any extant drama. cf. Karp. I. p. 18.

[3] Ex. Yaugandharāyaṇa in the role of an elder brother addresses the queen who is playing the role of his younger sister as *vatse* (Pratijñ ā. I. 9. 11).

26 [1] No ex. of this rule seems to be available in any extant drama. Pari-

Addressing one's wife

A wife is to be addressed as "noble lady" (*ārye*)[2] or by referring to her father's[3] or son's[4] name.

Women addressing their equals

27. Women friends among their equals are to be accosted by one another with the word "hallo" (*halā*).[1]

Addressing a handmaid

By a superior woman a handmaid (*preṣyā*) is to be accosted with the word "hey child" (*haṃ-je*).[2]

Addressing a courtezan

28. A courtezan is to be addressed by her attendants as Ajjukā,[1] and when she is an old woman she is to be addressed by other characters in a play as Attā.[2]

Addressing wife in love-making

29. In love-making the wife may be accosted as "my dear" (*priye*)[1] by all except the king. But priests' and

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vrājikā in Mālavi (I) and the female ascetic in Vikram. (V) could have been addresses as *ārye* instead of as *bhagavati*. In Madhyama. Ghaṭokaca addresses the wife of the Brahmin as *bhavati*.

[2] Ex. *Sūtradhāra* addressing his wife (Mṛcch. I Malati. I)

[3] *e.g.* Māṭharaputri (Māṭhara's daughter (Ag). No example seems to occur in any extant drama.

[4] *e.g.* Somaśarma-janani (Somaśarman's mother) Ag. No example seems to occur in any extant drama.

27 [1] For ex. see Śak. Vikram. etc.

[2] Ex. Sitā addressing her maid (Pratimā. I. 4. 21), Irāvati addressing Nipuṇikā (Mālavi. III. 14. 1).

28 [1] Ex. the heterae (*gaṇikā*) addressed by her maid (Cāru. II. o. 6). The word *ajjukā* (**āryakā*, OIA) "madam" afterwards came to mean 'heterae' as in the title of the Prahasana Bhagavadajjukīyam by Baudhāyana Kavi.

[2] No example of this seems to be available in any extant drama. But the word occurs in the form of *attiā* in Mṛcch. (IV. 30).

29 [1] Śakuntalā is addressed as *priye* by Duṣyanta (Śak. VII. 20. 6), but

merchants' wives are always to be addressed as "noble lady" (*ārye*).[2]

Giving names to different characters in a play

30. The playwrights should always assign significant names [to characters] which are not well-known and which have been created [by them].[1]

Name of Brahmins and Kṣatriyas

31. Of these, Brahmins and Kṣatriyas in a play should, be given, according to their clan or profession, names ending in *śarman* or *varman*.[1]

Naming merchants and warriors

32. The names of merchants[1] should end in *datta*.[2]

To warriors should be given names indicating much valour.[3]

Naming king's wives, and courtezans

33. The king's wives should be given names [which are connected] with the idea of victory (*vijaya*).[1]

Names of courtezans should end in *dattā*,[2] *mitrā*[3] and *senā*.[4]

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the occasion is strictly not one of love-making (*śṛṅgāra*). Udayana while lamenting for Vāsavadattā says *Hā priye, hā priya-śiṣye* etc. (Svapna. I. 12. 53).

[2] No example seems to be available in any extant drama.

30 [1] No example of such names seems to occur in any extant drama.

31 [1] No example of such names seems to occur in any extant drama.

32 [1] Ex. Cārudatta the hero of Bhāsa's play of the same name.

[2] B. reads after this one additional hemistich which in translation is as follows: 'The name of Kāpālikas should end in *ghaṇṭa*.' The interpolator had evidently Bhavabhūti's Aghoraghaṇṭa (Mālati) in mind.

[3] Ex. Vīrasena in Mālavi. (I. 8. 1).

33 [1] No example of this seems to occur in any extant drama.

[2] No example seems to occur in any old drama. And the name Vāsavadattā for the queen in several dramas seems to be a clear violation of the rule (See Svapna. Ratnā. etc.).

[3] No example seems to occur in any old drama. But Aśoka's daughter was named Saṃghamittā.

[4] Ex. Vasantasenā in Bhāsa'a Cāru. and Śudraka's Mṛcch.

Naming hand-maids and menials

34. In a play hand-maids should be given the names of various flowers.[1]

Names of menials should bear the meaning of auspiciousness.[2]

Naming superior persons

35. To superior persons should be given names of deep significance so that their deeds may be in harmony with such names.[1]

Naming other persons

36. The rest of persons[1] should be given names suitable to their birth and profession.

Names [that are to be given] to men and women [in a play] have been properly described [by me].

37a. Names in a play should always be made in this manner by the playwright.

37-38. After knowing exhaustively everything about the rules of language in a drama, one should practise Recitation which is to have six Alaṃkāras.

Qualities of Recitation

I shall now describe the qualities of Recitation. In it there are seven notes, three voice-registers, four Varṇas (lit. manner of uttering notes), two ways of intonation (*kāku*), six Alaṃkāras and six limbs (*aṅga*). I shall now explain their characteristics.

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34 [1] Nalinikā in Avi. (II) and Padminikā in Svapna (V) seems to be rare examples of this.

[2] Ex. Jayasena the servant (*bhaṭa*) of the king (Avi. I).

35 [1] No example seems to occur in any extant play.

36 [1] Ex. *Brahmacārin* (Svapna. I), *Viṭa* (Cāru.), *Devakulika*, and *Sudhākāra* (Pratimā. IV.) etc.

The seven notes are: Sadja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata and Niṣāda. These are to be used in different Sentiments.

Seven notes to suit different Sentiments

38-40. In the Comic and the Erotic Sentiments the notes should be made Madhyama and Pañcama. Similarly in the Heroic, the Furious and the Marvellous Sentiments they should be made Sadja, and Ṛṣabha. In the Pathetic Sentiment the notes should be Gāndhāra and Niṣāda, and in the Odious and the Terrible Sentiments they should be Dhaivata.

Uses of the three voice-registers

There are three voice-registers: the chest (*uras*) the throat and the head.

40-41. In the human body as well as in the Vīṇā notes and their pitches proceed from the three registers: the chest, the throat and the head.

41-42. In calling one who is at a distance, notes proceeding from the head register should be used; but, for calling one who is not at a great distance, notes from the throat register is to be used, while for a person who is by one's side, notes from the chest [will be proper].

42-43. At the time of Recitation, a sentence begun with notes from the chest should be raised to notes of the head register, and at its close it should be brought down to notes of the throat.

Uses of the four accents

43. In Recitation the four accents will be: acute (*udātta*), grave (*anudātta*), circumflex (*svarita*) and quivering (*kampita*).

Recitation in circumflex and acute accents is suitable to the Comic and the Erotic Sentiments, acute and quivering accent is suitable to the Heroic, the Furious and the

Marvellous Sentiments, while grave, circumflex and quivering accents are appropriate to the Pathetic, the Odious and the Terrible Sentiments.

Two ways of intonation

There are two ways of intonation, *e.g.* one entailing expectation (*sâkāṅkṣa*) and another entailing no expectation (*nirākāṅkṣa*). These relate to the sentence uttered.

44. A sentence which has not completely expressed its [intended] meaning, is said to be entailing an expectation, and a sentence which has completely expressed such a sense, is said to be entailing no expectation.

Now, entailing an expectation relates to [the utterance of a sentence] of which the meaning has not been completely expressed and which has notes from the throat and the chest, and begins with a high pitch and ends in a low pitch (*mandra*) and has not completed its Varṇa or Alaṃkāra.

And, entailing no expectation relates to [the utterance of a sentence] the meaning of which has not been completely expressed and which has notes from the head, and begins with a low pitch (*mandra*) and ends with a high pitch (*tāra*) and has completed its Varṇa and Alaṃkāra.

The six Alaṃkāras

45. The six Alaṃkāras of the [note in] Recitation are that it may be high (*ucca*), excited (*dīpta*), grave (*mandra*), low (*nīca*), fast (*druta*), and slow (*vilambita*). Now listen about their characteristics.

Uses of the six Alaṃkāras

The high note proceeds from the head register and is of high pitch (*tāra*); it is to be used in speaking to anyone at a distance, in rejoinder, confusion, in calling anyone from a distance, in terrifying anyone, in affliction and the like.

The excited note proceeds from the head register and is of extra high pitch (*tāratara*); it is to be used in reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation and the like.

The grave note proceed from the chest register and is to be used in despondency, weakness, anxiety, impatience, low-spiritedness, sickness, deep wound from weapons, fainting, intoxication, communicating secret words and the like.

The low note proceeds from the chest register, but has a very low pitch (*mandra-tara*) sound; it is to be used in natural speaking, sickness, weariness due to austerities and walking a distance, panic, falling down, fainting and the like.

The fast note proceeds from the throat register, and is swift; it is to be used in women's soothing children (*lallana*) refusal of lover's overture (*manmana*),[1] sexual passion, fear, cold, fever, panic, agitation, distressed and secret acts, pain and the like.

The slow note proceeds from the throat register and is of slightly low pitch; it is to be used in love, deliberation, discrimination, anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness, squeezing and the like. [On this subject] there are the following traditional couplets:

46-48. To suit various Sentiments the intonation (*kāku*) should always be made high, excited and fast in a rejoinder, confusion, harsh reproach, representing sharpness and roughness, agitation, weeping, challenging one who is not present

45 [1] On the meaning of *lalla* (*lallana*) and *manmana* there is no unanimity. We follow Ag.'s *upâdhyāya*.

(lit. away from the view) threatening and terrifying [anyone], calling one who is at a distance, and rebuking [anyone].

49-50. Intonation should be made grave and low (*nīca*) in sickness, fever, grief, hunger, thirst, observation of a lesser vow (*niyama*), deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities.

51. Intonation should be made grave and fast in women's soothing children (*lalla*), refusal to love's overture (*manmana*), panic and attack of cold.

52-55. The intonation should be made slow, excited and of low pitch in following an object lost after being seen, hearing anything untoward about a desired object or a person, communicating something desired, mental deliberation, lunacy, envy, censure, saying something which cannot be adequately expressed [by words], telling stories, rejoinder, confusion, an action involving excess, wounded and diseased limb, misery, grief, surprise, jealous anger, joy and lamentation.

56. Grave and slow intonations have been prescribed for words containing pleasant sense and bringing in happiness.

57. Exited and high intonations have been prescribed for words which express sharpness and roughness. Thus the Recitation should be made to have different intonations by the producers.[1]

Intonation in different Sentiments

58-59. Slow intonation is desired in the Comic, the Erotic, and the Pathetic Sentiments. In the Heroic, the Furious and the Marvellous Sentimets the excited intonation is praised. Fast and low intonations have been prescribed in the Terrible and the Odious Sentiments. Thus the intonation should be made to follow the Psychological States (*bhāva*) and the Sentiments.

Six limbs of enunciation

Now there are six limbs [of enunciation], such as Separation (*viccheda*), Presentation (*arpaṇa*), Closure (*visarga*), Continuity (*anubandha*), Brilliance (*dīpana*) and Calming (*praśamana*). Of these, Separation (*viccheda*) is due to pause (*virāma*). Presentation (*arpaṇa*) means reciting something by filling up the auditorium with graceful modulation of voice. Closure (*visarga*) means the finishing of a sentence. Continuity (*anubandha*) means the absence of separation between words [in a sense group] or not taking breath while uttering them. Brilliance (*dīpana*) means the gradually augmented notes which proceed from the three voice-registers (*sthāna*), and Calming (*praśamanā*) means lowering the notes of high pitch without making them discordant.

Now about their uses in connexion with different Sentiments. In the Comic and the Erotic Sentiments the enunciation should include Presentation, Separation, Brilliance and Calming. In the Pathetic Sentiment it should include Brilliance and Calming. In the Heroic the Furious and the Marvellous Sentiments it should abound in Separation, Calming, Brilliance and Continuity. In the Odious and the Terrible Sentiments it should include Closure and Separation.

All these are to be applied through notes of high, low and medium pitch proceeding [from the three voice-registers] In addressing one at distance, the notes should be made of high pitch from the head; the person addressed being not at a great distance the notes should be made of medium pitch from the throat, and to speak to one at one's side notes should be made of low pitch from the chest. But one should not proceed to the high pitch from the low one, and from the low pitch to the high one. The three kinds of tempo of these notes are to be utilised in different Sentiments. In

the Comic and Erotic Sentiments the tempo should be medium, in the Pathetic it should be slow, and in the Heroic, the Furious, the Marvellous, the Odious and Terrible Sentiments it should be quick.

Pause defined

Now, Pause (*virāma*) in connexion with enunciation is due to the completion of sense, and is to depend on the situation (lit. practical), and not on metre. Why? Because it is found in practice that there occurs pause even after one, two three or four syllables, *e.g.*

60. kiṃ, gaccha, mā viśa, sudurjana, vāritô'si |
kāryaṃ tvayā na mama, sarva-janôpabhukta ||

Tr. What [is the matter]? Be off. Don't enter. You are barred out. O very wicked man, the enjoyed-by-all, I have nothing to do with you[1].

Use of Pause

Thus in a play (lit. poetical composition) occur words containing small number of syllables in cases of Sūcā[2] and Aṅkura[3] [which are connected with Pause].

Hence, care should be taken about Pause. Why? Because [an observation of] Pause clears the meaning. There is a couplet [on this subject].

61. In the [Verbal] Representaion the producers should always take care about Pause; for, on it depends the meaning [of words uttered].

Hands in connexion with Alaṃkāras and Pause

62. Keeping the eyes fixed in the direction in which the two hands move one should make the Verbal Representation by observing proper Pauses for indicating the [intended] meaning.

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60 [1] These are the words of a *vīpralabdhā* Heroine.
[2] See XXIV. 43. [3] See XXIV. 44.

63-64. In the Heroic and the Furious [Sentiments] the hands are mostly occupied with the weapons, in the Odious they are bent due to contempt, in the Comic they are to point to [something], in the Pathetic they are to hang down and in the Marvellous they are to remain motionless due to surprise.

65. On similar other occasions too, the meaning should be made clear by means of Alaṃkāras and Pauses.

66-67. Pauses which are prescribed in a verse require Alaṃkāras. Pause should be observed after a word, when the meaning or the breath (*prāṇa*) requires it. And when words and syllables are combined into a [big] compound or [the utterance is] quick, or confusion about different meanings is liable to arise, Pause should be observed at the end of a foot or as required by the breath. In the remaining cases Pause should depend on the meaning.

Here one should know about the four kinds of syllables known as Drawn-out Syllables (*kṛṣyâkṣaras*) which conform to the proper Sentiments and Psychological States.

Drawn-out syllables and their use

68-69. The consonant ending in a long vowel like *o*, *e*, *ai*, or *au* is known as a Drawn-out Syllable. In sadness, argumentation, questioning, or indignation, such a syllable should be pronounced by observing proper Kalās of time.

70. As for the rest of the syllables they may be pronounced with Pause required by their meaning, and such a pause may be of one, two, three, four, five or six Kalās duration.

71. The Pause being of greater duration, the syllable pronounced will always be [rendered] long. But its duration should not be more than six Kalās.

72. Or taking account of the practice as required by some cause, or of the particular incident, one should observe Pause in a verse to suit the Psychological State or the Sentiment [involved].

73. In verse, Pauses arising from the foot-division [only] are recognized; but the position of these may be varied on the stage by experts to suit the meaning [of a passage].

74. But [while observing Pause as directed above] one should not create ungrammatical words (*apaśabda*) or spoil the metre, and one should not pause too long except in places of caesura, and in [uttering words expressing] sorrow one should not make the Intonation excited [*dīpta*].

75. One should recite a dramatic composition which is free from literary defects, possesses the best characteristics, and has [literary] qualities; in such a Recitation, one should observe proper rules relating to the utterance of notes and their Alaṃkāras.

76. Alaṃkāras and Pauses that have been prescribed in case of Sanskritic Recitation should all be observed in un-Sanskritic (Prakritic) Recitation as well.

77. Thus in the representation of the ten kinds of dramatic work, producers should prepare the Recitation subject to an observance of proper note, Kalā, time (*tāla*) and tempo (*laya*).

78. Rules of Intonation have been prescribed [by me] in proper sequence. I shall describe hereafter the ten kinds of dramatic work.

Here ends Chapter XIX of Bharata's Nāṭyaśāstra, which treats of Intonation in connection with the Verbal Representation.

CHAPTER TWENTY

TEN KINDS OF PLAY

1. I shall now describe the division of plays into ten classes[1] with their names, functions and modes of production.

2-3. For defining them the plays are to be known as Nāṭaka,[1] Prakaraṇa, Aṅka[2] (Utsṛṣṭikâṅka), Vyāyoga, Bhāṇa, Samavakāra, Vīthī, Prahasana, Ḍima, and Īhāmṛga which is the tenth [in order]. I shall describe their characterestics in detail.

4. Styles (*vṛtti*)[1] are traditionally known as the constituent elements of all dramatic works (lit. poems). With respect to their production, the ten kinds of play are considered to have proceeded from these.

5. Just as the [musical] notes (*svara*) constitute scales (*grāma*)[1] due to the Śrutis[2] together with their Jātis[3], so the [Varieties] of plays (lit. poetical works) come into existence due to Varieties of Styles.

6. Just as the Ṣaḍja[1] and the Madhyama[2] scales include all the notes, so these two [kinds of] dramatic composition (Nāṭaka and Prakaraṇa) are made up of all the Styles.

7. The Nāṭaka and the Prakaraṇa are to be known as

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1 [1] Early writers on the subject like Kohala mentioned additional types of play such as, Saṭṭaka, Toṭaka and Rāsaka (Ag.). Bhoja ignores Toṭaka and recognizes only twelve kinds of play including the Nāṭikā mentioned in the NŚ. See V. Raghavan, Śr. Pr. p. 27.

2-3. [1] This word is often loosely used as a synonym of *rūpa* or *rūpaka*.
[2] To distinguish it from *aṅka* (an Act) it is also called Utsṛṣṭikâṅka.

4 [1] See XXII.

5 [1] See XXVIII. 36ff. 2 *ibid.* 3 *ibid.*

6 [1] See XXVIII. 22ff. 2 *ibid.*

made up of all the Styles, and they include varieties of situation.

8-9. The Bhāṇa, the Samavakāra, the Vīthī, the Īhāmṛga, the Utsṛṣṭikâṅka (Aṅka), the Vyāyoga, the Ḍima, and the Prahasana should not include the Graceful Style. I shall describe hereafter the different methods of constructing plays.

The Nāṭaka

10-11. [The play] which has for its subject-matter a well-known story,[1] for its Hero a celebrated person of exalted nature[2] and which describes the character of a person born in the line of royal seers,[3] divine protection [for him], his many superhuman powers,[4] and exptoits such as, success [in different undertakings], and amorous pastimes, and which has suitable number of Acts (*aṅka*)[5] and Introductory Scenes (*prāveśaka*)[6] is called a Nāṭaka.

12. Behaviour of kings due to their joys and sorrows, when revealed by means of acts expressing in varied ways the Psychological States carrying many Sentiments, is styled a Nāṭaka.

The Act

13. An expert should properly make an Aṅka containing changed conditions [of the Hero] and restricting it to the mere transmission of the Vital Drop (*bindu*).

10-11 [1] It must occur in some from in the Purāṇa, Itihāsa (Rām. and Mbh.) or any such celebrated work (e.g. Bṛhatkathā).

[2] Rāma, Kṛṣṇa and Udayana are ex. of such persons. This and the other conditions mentioned in the above note exclude living persons as a Hero of the Nāṭaka. Cf. NL. p. 27.

[3] Janaka and Viśvāmitra are ex. of such persons.

[4] Divine persons may be mentioned in a Nāṭaka only as Heroes of an episode (*patākā*) or Episodical Incident (*prakarī*). See Ag. and ND. (*loc. cit.*).

[5] For the description of an Act (*aṅka*) see below 13-15, and 23.

[6] For the Introductory Scene see below 19-21 and 27-35.

14. The Aṅka is the customary word. As by means of presentation of the Psychological States and Sentiments, it causes the purposes of the play to develope, and as it adheres to some technical rules [for this purpose] it is called an Aṅka[1] (Act).

15. An Act should be brought to a close by (lit. in) a division of the play, and no final disposal of the Seed (*bīja*) should be made in it. And the Vital Drop (*bindu*)[1] of (lit. arising from) the play should again and again be made to occur in the plot (*vastu*).

16. That [part of the play] where a [particular] incident, is fully expressed, but where the Seed is not finally disposed of, is always to be known as an Act which slightly clings to the Vital Drop (*bindu*).

17. An Act which relates to the direct exploits of the persons mentioned before (i.e. the Heroes) and their various conditions, should not be made too long.

18. It should also be known that an Act is to contain more Sentiments than one, arising from [words and deeds of] of the Hero, his queen,[1] and their superiors,[2] priest, minister and leader of the caravan (*sārthavāhā*).[3]

19. Pacification of anger, grief, pronouncing a curse, terrified flight, marriage ceremony, commencement of any

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14 [1] This is a folk-etymology and does not help as at all to understand the real meaning of the word.

15 [1] From a repetition of the Vital Drop the play seems to attain compactness.

16 [1] The emendation of the text was necessary from the special meaning of the wor *bīja*. cf. *sarveṣām aṅkānāṃ yo'rtho bījalakṣaṇaḥ* (Ag.).

18 [1] Queens include his chief queen (*mahādevī*) as well as other consorts (Ag).

[2] Superiors include the parents and teachers (Ag).

[3] Ag. interprets *sārthavāha* as *senāpati* (leader of the army). This is inadmissible.

miracle and its actual occurrence, should not be made visible in an Act.[1]

20. A battle, loss of a kingdom, death, and siege of a city not being presentable in an Act[1] should be referred to by means of Introductory Scenes.

21. In an Act or in an Introductory Scene of the Nāṭaka or the Prakaraṇa, there should be no killing of a person who is known as the Hero.[1]

22. His flight, or capture or treaty [with the enemy] should be brought about, and these should be indicated in the Introductory Scenes by referring to relevant actions.

23. An Act should cover events that can take place in course of a single day. And it should relate to the Seed of the play and should proceed without a clash with the routine duties.

24. A wise play-wright should not put in [too] many events in a single Act.[1] Events in it should be dopicted without a hindrance to routine duties.[2]

25. Persons appearing on the stage during an Act

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19 [1] B. and C. read before this an additional couplet which in trans, is "The number of Acts in the Nāṭaka and the Prakaraṇa should not be less than five and more than ten." But in view of couplets 25 and 57 this seems to be superfluous. For a support of the emendation see Rucipati's commenty on A.R. (p.53) where we have अद्भुतदर्शनमङ्के प्रत्यत्तजा न कापि स्युः see below note 2 on 20.

20. [1] Cf. See Sāgaranandin's view on the point (NL, p. 13).

20 [1] A misunderstanding of this rule as adopted by SD. (274) gave rise to the belief of modern scholats that the ancient Indian playwrights did not permit death-scenes in on the stage. See Keith, Skt. Drama, pp. 293, 354; Haas, DR, p. 93.

23 [1] Sāgaranandin quotes other views on the duration of events presented in an Act. See NL. p. 13.

24 [1] Some mss. read the text here *ekāṅkena* instead of *ekāṅke na*. The Controversy over the reading is much older than the time of Ag. (See Ag).

[2] Routine duties include prayers as well as taking meals.

(lit. there) would go out after performing things connected with the Seed and the purpose of the play, and should lead to relevant Sentiments.

26. Knowing the length of a day which is divided into Kṣaṇas, Yāmas and Muhūrtas, one should distribute exhaustively the entire action in different Acts.

Introductory Scene

27. When events that are to be finished in course of a day cannot be accommodated in an Act, these should be presented in an Introductory Scene after closing the [same] Act.

28. By closing the Act [in which they begin[1] events requiring a month, or a year but never more than that[2] for their happening, are also be presented similarly.

29. When in an Act any person starts on business on a long journey, it should be brought to a close [at that point] as prescibed before.

30. With an Act of the Nāṭaka and the Prakaraṇa the Hero should be closely associated. And an Introductory Scene should be made up of a conversation of attendants.

31. In plays so for as they relate to the Nātaka and the Prakaraṇa, an Introductory Scene coming between two Acts will refer briefly to the [next] Segments.

32. It (the Introductory Scene) should not consist of exploits of the superior and the middling characters, and there should be no exalted speech in it. And in practice it should adopt speeches and manners of the common people.

33. An Introductory Scene may have many purposes.[1]

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28 [1] The meaning of this rule seems to be that interval between two Acts should include events requiring a month or a year only.

33 [1] B. reads the first hemistich with the change accepted by Ag. The passage in B. in trans. will be as follows : An Introductory Scene may have many

[For example], it may explain the advent[1] of time, change of purpose, or the inversion of movement, or making a beginning [of some event].

34. Events which depend on many [persons] are to be compressed in Segments by means of Introductory Scenes. For a play containing [too] many prose passages[1] will be tiresome [to the spectators] at [the time of] the production [of a play].

35. When a particular item cannot be completely presented in an Act, lest it should be too large for [successful] production, its account should be compressed in a few words and put in an Introductory Scene.

The Supporting Scene

36. In the Nāṭaka the Supporting Scene (*viṣkambhaka*) should always be made up with the middling characters[1] and it should be concise, and adopt Sanskritic speech.[2]

37. It should be of two kinds: pure (*śuddha*) and mixed (*saṃkīrṇa*). Of these, the pure is made up with the middling characters [only][1], and the mixed with the inferior and the middling characters.[2]

38. In the Nāṭaka and the Prakaraṇa Supporting Scene between two Acts or at the beginning of an Act, should always include the middling and the inferior characters.

Number of dramatic personae

39. The Nāṭaka and the Prakaraṇa should not be made to contain a great number of attendants [to the Hero]. The

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purposes. For example, it may indicate the advent or passage of time, or present some explanation or other aspects of planning the action (*kārya*).

34 (C.35; B.XVIII.36). [1] See NL. 351-352.

36 (C.37; B.XVIII.54). [1] This is meant that superior characters are not appear in a Supporting Scene. [2] See below 37 note [1].

37 [1] Ex. Pratijñā II. Śak. III.

[2] Ex. Pratimā. II, Vikram. III.

Hero's attendants (lit. men of work) in such plays (lit. there) should [at most] be four or five.[1]

40. Plays of the Vyāyoga, the Īhāmṛga, the Samavakāra, and the Ḍima classes should be made to have ten or twelve Acts.[1]

Introducing chariots and palaces on the stage

41. A chariot, an elephant, a horse and a palace should not be presented on the stage. These should be provided [in a play] by means of appearance and costumes [of men related to them] and [their] Gaits[1] and movements (*gati-vicāra*).[2]

42. But model works of an elephant, a horse, a palace, a hill or any conveyance as well as [imitation] weapons out of cheap marerials are to be made for a presentation of these by those who know the rules [for their construction].[1]

Introducing an army on the stage

43. If due to any reason[1] a detatchment of an army is to be introduced on the stage (lit. here), only four or six persons are to make their appearance.

44. [The show should be made as consisting of a small number of men, horses, vehicles and attendants, and it should move slowly. For in the military role (*kṣatra*)[1] [actual] rules of polity do not apply.

45. In the composition of a play Action should be

39 [1] This rule is possibly meant for avoiding the practical difficulty of producing a drama with too many characters.

40 [1] C. only gives it in a mutilated form. Its second hemistich should be read as *daśabhih dvādaśabhir vāṅkaiḥ kāryāṇi......*

41 [1] See NŚ. XXIII. 6-9. [2] See NŚ. XII.

42 [1] See above 41 note 2.

made [like] the tip of the cow's tail,[1] and all the exalted situations in a play should be placed at the end.

46-47. At the conclusion of all the plays which contain various Psychological States and Sentiments, experts should always introduce the Marvellous Sentiment.[1] Thus I have briefly but properly spoken about the characteristics of the Nāṭaka. I shall hereafter describe the Prakaraṇa by mentioning its characteristics.

The Prakaraṇa

48. The play (lit. where) in which the writer *prakurute* (devises)[1] by his own intellect an original plot with its Hero, and works up its elaboration (*śarīra*), is called the Prakaraṇa.

49. When a playwright constructs a play of marvellous qualities with an original (lit. invented) Seed, and a Hero not coming out of Ṛṣi's works to carry on the action the same is also called the Prakaraṇa.[1]

50. The plot and its elaboration as the basis of the Sentiments,[1] which have been prescribed in case of the Nāṭaka are also to be applied to the Prakaraṇa.[2] Only its plot should be newly created.

51. The varied exploits[1] of Brahmins, merchants, ministers, priests, officers [of the king] and leaders of caravan

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45 [1] The exact significance of this expression as well as the implication of the entire rule is not quite clear. Ag. however quotes two different views on the subject.

46-47 [1] This is mostly to be done by causing unexpected things to happen. The sudden revelation of Āvantikā as Vāsavadattā in Bhāsa's Svapna. (VI) and the dramatic re-union of Śakuntalā with Duṣyanta in Śak. (VII) are examples of this rule.

49 [1] Rām. and Mbh. are examples of such works.

[1] Bhāsa's Pratijñā is an example of this. See its Prologue.

51 [1] From this "varied exploits" one is to understand that Prakaraṇa was not concerned exclusively with love-themes. See Mudrā.

[when presented in a play] are to be known as the Prakaraṇa.[2]

52. The Prakaraṇa should be known as not made up with an exalted Hero. And it does not contain the character of any god, has no story of king's enjoyment [of pleasures], and it is connected with the men outside [the royal palace].

53. The play of the Prakaraṇa type should include [in some cases] slaves, Viṭa[1] and head of the bankers' guild [as characters and should contain incidents arising from] the attendance of courtezans as well as exploits of depraved women of good family.[2]

54. [In an Act of the Prakaraṇa] where a minister, head of bankers' guild, Brahmin, priest, minister and leader of caravans stay in their family circle, no courtezan should be brought in there.[1]

55. [In the Prakaraṇa] when a person is in the company of a courtezan, there should not be [at the same time] his meeting with any respectable woman (lit. woman of good family), and while he is with a woman of high family no courtezan should meet him then.

56. If out of necessity (lit. reason) there occurs a meeting[1] of courtezans and respectable ladies in [any scene of] a Prakaraṇa, their language and manners should be kept undistorted.

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[2] The types of characters mentioned in the rule are mostly absent in the scanty number of extant plays of this typs. The Pratijñā, is an example of a Prak. having a minister as its Hero.

53 [1] For Viṭa see the Introduction.

[2] Extant plays do not contain such characters.

54 [1] See 56 below.

56 [1] The nature of the necessity, and the language which the author of the NŚ. had in view in formulating this rule, has probably been indicated in the following couplet: शिल्पादिव्यपदेशेन भवेद्वेश्याभागमः । भाषते प्राकृतं वेश्या संस्कृतं कुलनायिका। See Bh. pp. 242. also Ag.

57. In the Nāṭaka and the Prakaraṇa the playwrights should have the number of Acts as not less than five and more than ten[1]; and this should be furnished with the various Sentiments and the Psychological States.[2]

58. After considering the need and action of the plot one should place between two Acts the Introductory Scenes which are to compress the events in the Segments (*sandhi*)[1].

The Nāṭikā

59. In a play of the Nāṭikā (Nāṭī) class, producers are to recognise a more or less well-known variety of these two (the Nāṭaka and the Prakaraṇa).[1]

60. Different in origin from the two [types of plays] the Nāṭaka and the Prakaraṇa, its plot should be invented, the Hero should be a king, and it should be based on [an incident relating to] music or affairs of the harem.[1]

61. And it contains an abundance of female characters, has four Acts, graceful gestures as its soul; well-arranged constituents, many dances, songs and recitations, and love's enjoyment are its chief features.[1]

62. The Nāṭika should be known also to contain [a display of] royal manners,[1] [a fit of] anger[2] and its pacification,

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58 [1] Cf. DR. I.118 (ed. Haas, pp. 34-35) and SD. 302. The Introductory Scene cannot be placed at the beginning of a play and it must be in Pkt.

59 [1] See Avaloka on DR. (ed. Nirnayasagar) III.43. Description of the Nāṭikā given here (59-63) has been rightly suspected as an interpolation, though Keith is for rejecting this suspicion. See Skt. Dr. p. 349.

60 [1] Keith seems to be in error about the nature of the subject matter) (plot) of the Nāṭikā. See Skt. Dr. p. 349. Justification for calling the Pratijñā. a Nāṭikā may be found in the facts that its plot is based on musical lessons given by Udayana to Vāsavadattā, and it has four Acts. But according to the Prologue it is a Prakaraṇa. Pusalker, Bhāsa, pp. 271-272, also note 1 on 59.

61 [1] But for this feature of having four Acts only, the Mālavi. may be considered a Nāṭikā. See Keith. Skt. Dr. p. 350. Ratnā. is a well-known example of the four Act Nāṭikā.

and to have the Hero,[3] his queen, the female Messenger and the attendants [as its *dramatis personae*].

63. [1]The characteristics of the Nāṭaka and the Prakaraṇa have been briefly described by me. I shall now speak about the characteristics of the Samavakāra.

The Samavakāra

64-65. It[1] should have the [exploits of] gods and Asuras as its subject matter and one of them as its well-known and exalted Hero, and it is to consist of three Acts [presenting] the three kinds of deception, the three kinds of excitement or the three kinds of love.[2] [Besides this] it should have as many as twelve *dramatis personae* and require a duration (lit. length) of eighteen Nāḍikās[3] [for its performance]. I shall now speak about the rule regarding the number of Nāḍikās to be alloted to the different Acts.

66. A Nāḍikā[1] should be known as the half of the Muhūrta[2] which is a [well-known] measure of time. The Acts in a Samavakāra should be measured according to the directions given in terms of this Nāḍikā.

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63 [1] B.C. read one additional couplet (C. 64; B.XVIII.61) on the basis of two mss. It does not give any new information.

[2] C. *Prakaraṇanāṭaka-nāṭi-lakṣaṇam uktam* for °*nāṭaka-lakṣaṇam uktaṃ vipra.* Evidently the interpolator who is responsible for the description of the Nāṭī (Nāṭikā) inserted *nāṭi* in the reading of C. See above 59 note.

64-65 [1] No old specimen of this type of play is available. The Samudramanthana by Vatsarāja (12th century) is a very late work. See Keith, Skt. Dr. p. 267. Bhāsa's Pañca. is not a Samav. Cf. Mankad, Types of Skt. Dr. p. 58; Pusalker, Bhāsa, pp. 202-210

[2] It is not likely that any one play of this type will include all three objects (deception, excitement and love) in their three varieties.

[3] As the topics (and hence the Acts) in the Samavakāra are to be loosely related (see 69 below), this limitation has been placed on the time lest it should be made too long.

66 [1] *nāḍikā* = 24 minutes. See below 67 note.

[2] *muhūrta* = a period of 48 minutes. See below 66 note 1. Curiously enough Śāradātanaya thinks that *nāḍikā* is one fourth of a *muhūrta*. See BhP. p. 249.

The first act of the Samavakāra

67. The first Act [of the Samavakāra] should have a duration of twelve Nāḍikās[1] and it is to contain laughter, excitement, deception or a Vīthi.[2]

The second and the third acts of the Samavakāra

68. The second Act also should be similar [except that] it is to have a duration of four Nāḍikās.[1] And the third Act, as enjoined in the rule about the length of the plot will have a duration of two Nāḍikās[2] only.

69. [1]In composing such a play the different Acts should be made to have different topics. And topics in the Samavakāra are to be loosely related to one another.[2]

Three kinds of Excitement

70. Excitement (*vidrava*) is known to be of three kinds, such as being due to battle, flood (lit. water), storm (lit. wind) and fire, or to a big elephant[1] at large, or the siege of a city.

Three kinds of Deception

71. Deception (*kapaṭa*) is known to be of three kinds, such as being due to a devised plan,[1] accident or that [practised] by the enemy. It creates joy or sorrow [to persons].

Three kinds of Love

72. In this connexion (lit here) three kinds of love to be presented through different actions are: that in relation to

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67 [1] 12 *nāḍikās* (*nāḍīs*)=4 hours and 48 minutes.

[2] See 113-129 below.

68 [1] 4 *nāḍikās* (*nāḍīs*)=1 hour 36 minutes.

[2] 2 *nāḍikās*=48 minutes.

69 [1] Before this B. reads one additional couplet (B.69) which does not give any important information and has the support of two mss. only. In C, this occurs after C. 68.

[2] From this it appears that Samav. was not a play of the regular type and belonged to a very early stage of evolution of Indian drama.

duty (*dharma*), that actuated by material gain (*artha*) and that actuated by passion (*kāma*).[1]

Love together with duty

73. When in [sticking to] the duty one's [much] desired well-being[1] is accomplished in many ways, by[2] regular austerities it is to be known as love in relation to duty (*dharma-śṛṅgāra*).

Love together with material gain

74. Love for money according to its meaning is of various kinds, due to a desire for money. In it one shows a simulated passion in the matter of intercourse with a woman.

Love due to passion

75. Love actuated by passion (*kāma-śṛṅgāra*) includes the seduction of a maiden and also gentle or excited love-affair of a man with a woman.

Metres not allowed in the Samavakāra

76. [1]In the Samavakāra the playwright should make proper use of metres other than Uṣṇik and Gāyatrī etc., which are of complex construction.[2]

77. In this manner an expert should compose a Samavakāra which will deal with joys and sorrows.[1] I shall hereafter speak about the characteristics of the Īhāmṛga.

The Īhāmṛga

78. It (Īhāmṛga) has as its *dramatis personae* divine males who are implicated in fights about divine females. It

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76 [1] The reading accepted by Ag. seems to be corrupt. For Uṣṇik and Gāyatrī type of metres cannot by any means be considered as being of complex construction (*bandhakuṭila*). Our emendation has in a way the support of Udbhaṭa (the noted commentator of the NŚ.) who too thinks that the rule prescribes complex metres such as Sragdharā for the Samav. See Ag.

[2] Lengthy, sami-even and uneven types of metres.

should be constructed with a well-arranged plot and should be convincing.[1]

79. It is to abound in vehement (*uddhata*) Heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*saṃkṣobha*), excitement (*vidrava*) and angry conflict (*saṃpheṭa*).

80. The Īhāmṛga should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies].

81. All that are to be made [available] in the Vyāyoga—its male characters, Styles and Sentiments—should be brought in the Īhāmṛga also, except that the latter is to include (lit. have connexion with), the goddesses (lit. divine females) only[1] as its female characters.[1]

82. [In the Īhāmṛga] when persons intent on killing[1] are on the point of killing, [the impending] battle should be avoided on some pretext.

83. The characteristics of the Īhāmṛga have been briefly mentioned by me. I shall speak hereafter on the characteristics of the Ḍima.

The Ḍima

84. The Ḍima should be constructed with a well-known plot, and its Hero should be well-known and of the exalted

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78 [1] No old specimen of this type of drama is available. Rukmiṇiharaṇa by Vatsarāja is an artificial production of a very late period (12th century). (See Keith, Skt. Dr. p. 266). Two other late specimens of this kind are Kṛṣṇamiśra's Vīra-vijaya and Kṛṣṇa Avadhūta's Sarva-vinoda-nāṭaka (See Sten know, ID. p. 114).

81 [1] See below 90-93.

(*udātta*) type. It is to contain the six Sentiments and to consist of four Acts only[1].

85-86. It should contain all the Sentiments except the Erotic and the Comic, a plot (*kāvyayoni*) with exciting Séntiments and various Psychological States, and it is [also] to include incidents such as an earthquake[1], fall of meteors, an eclipse of the sun or of the moon, fighting in battle[2] and personal combat, and angry confliet.

87-88. The Ḍima should should abound in deceit and jugglery, and should include energetic activity of many persons, and dissention (*bheda*)[1] among themselves, and it is to include sixteen characters which may be gods, Asuras Rākṣasas, Bhūtas, Yakṣas and Nāgas, and [besides this] the play is to be carefully made in the Grand and the Energetic Styles and is to have many Psychological States to support it[2].

89. The Ḍima has been described by me in all its eharacteristics. I shall speak now about the characteristics of the Vyāyoga.

The Vyāyoga

90. The Vyāyoga should be constructed by experts with one well-known Hero as its basis, and it should include a small number of female characters and [the events related in it] will be of one day's duration only[1].

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84 [1] No old example of this type of drama is available.

90 [1] Bhāsa's Madhyama. is its solitary old specimen unless Karṇa. also is to be taken as such (see ID. p. 52). Prahlādanadeva's Pārtha-parākrama (12th cent.), Vatsarāja's Kirātârjunīya (12th cent.) and Viśvanātha's Saugandhikā-haraṇa etc. are very late specimens of this type. See Keith Skt. Dr. p. 265. Pusalker, Bhāsa. p. 203. Dūtavā., Dūtagha., Pañca, and Ūru. cannot be called Vyāyogas. Cf. Pusalker, Bhāsa, pp. 186, 187, 190, 209. Mankad, Types of Skt. Dr. p. 59-61.

91. Many males are to take part in the Samavakāra, but it is not to have the latter's length, for it is to have only one Act.

92-93. It should have a royal sage as its Hero and not a divine personage, and it should include battle, personal combat, challenge and angry conflict. Thus the Vyāyoga should be made with exciting Sentiments as its basis. I shall now speak of the characteristics of the Utsṛṣṭikâṅka (Aṅka).

The Utsṛṣṭikāṅka

94. The plot in it is [usually to be] well-known, but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine.[1]

95-96. The Utsṛṣṭikâṅka should abound in the Pathetic Sentiment; it will treat women's lamentations and despondent utterances at a time when battle and violent fighting has ceased; it should include bewildered movements [of mourners], and it must be devoid of the Grand, the Energetic and the Graceful Styles, and its plot should relate to one's fall (lit. end of the rise).[1]

Scenes with celestial Heroes

97. [Scenes of] all the plays which have celestial Heroes, and which [treat] a battle, capture and killing [of enemies], should be laid in Bhārata-varṣa.[1]

98. Why, of all the *varṣas* (sub-continents) created by the gods,[1] is Bhārata-varṣa chosen [in this connexion]? Because the entire land here is charming, sweet-smelling and of golden colour.

94 [1] Bhāsa's Ūru. is a solitary example this type of drama. See Pusalker, Bhāsa, pp. 199, 200. Keith seems to be in error when he says that a play within a play is often called an Aṅka. See Skt. Dr. p. 268.

99-100. [But scenes of their] garden party (lit. going to a garden), sports, pastimes, and enjoying the company of females, are always to be laid in these *varṣas*; for there is neither any sorrow nor any grief there. Their enjoyments should take place in the mountains which are connected with those *varṣas* in the Purāṇic accounts, but their [other] deeds should begin here (*i.e.* in Bhārata-varṣa).

101. The characteristics of an Utsṛṣṭikâṅka (Aṅka) have been exaustively explained by me. I shall now speak of the Prahasana with its characteristics.

The Prahasana

102. The Prahasana should be known to be of two kinds: pure and mixed. I shall separately treat their characteristies.[1]

The pure Prahasana

103-104. The Prahasana is known as pure (*śuddha*) when it contains comic disputations by Śaiva gurus (*bhagavat*)[2] ascetics, Bhikṣus, Śrotriya Brahmins, and others, and abounds in jocular remarks by persons of low class; and all this gives uniformly to the Plot a realistic picture of the language

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102 [1] Śaṅkhadhara's Laṭaka-mela (12th century), Jyotirīśvara's Dhūrta-samāgamā (15th century) and Jagadīśvara's Hāsyârṇava (date uncertain), etc. are very late works (See Keith Skt. Dr. pp. 261-262). The Matta-vilāsa of Mahendra-vikrama-varman (620 A.C.) and the Bhagavad-ajjukiya ascribed to Baudhāyana Kavi, are fairly old specimens of the Prahasana. See Keith Skt. Dr. pp. 182. Bhagavad-ajjukīya ed. P. Anujan Achan, Cochin, 1925.

103-104 [1] The word *bhagavat* relates primarily to a Śaiva saint. It is in this sense that the word has been used in the Prahasana named Bhagavad-ajjukīya, and this speaks for the antiquity of this work (See above 102 note). A Śaiva saint appears in the Matta-vilāsa, the Dhūrta-nartaka and the Hāsya-cūḍāmaṇi. The last two Prahasanas are however late. See Keith, Skt. Dr. pp. 182, 262, 265.

[2] Prahasanas named in note 1 above may be taken as specimens of the pure variety.

and the conduct of all these in passages describing their special Psychological States.[3]

The mixed Prahasana

105. That Prahasana is called mixed[1] in which courtezans, servants, eunuchs, Viṭas and Dhūrtas and unchaste women appear with their immodest appearance, dress and movements.

106-107. Some popular topic [of scandal] or incident of hypocrisy should be introduced in the Prahasana through the disputations of Dhūrtas[1] and Viṭas. The Prahasana should include [any of] the types of the Vīthi it may properly require.

The Bhāṇa

107-108. I shall now speak of the characteristics of the Bhāṇa. The Bhāṇa is to be acted by a single character, and it is of two[1] kinds: that [with one's] recounting of one's own feelings, and that [with] describing someone else's acts.[2]

109. [The Bhāṇa which is to include] somebody else's words addressed to oneself, should be acted by means of replies in course of conversations with an imaginary person (*ākāśa-bhāṣita*) along with the [suitable] movements of the limbs.

110. The Bhāṇa should include characters of Dhūrtas and Viṭas and treat their different conditions, and it is always

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105 [1] Prahasanas like the Dhūrta-samāgama and the Hāsyârṇava may be taken as specimens of the mixed variety. See Keith, Skt. Dr. pp. 260-262.

106-107 [1] For the meaning of Dhūrtā see the Introduction to the text.

[2] See below 112-129.

107-108 [1] The four Bhāṇas (Ubhayâbhisārika, Padma-prābhṛtaka, Dhūrta-viṭa-saṃvāda and Pāda-tāḍitaka) published under the title Caturbhāṇī placed by F. W. Thomas between the 6th and the 7th century, are the oldest available specimens of this type (F.W. Thomas, J.R AS. 1922, pp. 262ff. F.W. Thomas, Centenary Supplement J R A S. 1924 pp. 129-136; S.K. De, in J R A S. 1926, pp. 63-90, Hist of Skt. Lit. pp. 241ff. The first three Bhāṇas, however, may be much earlier. For later Bhāṇas see Keith, Skt. Dr. pp. 263-264.

to consist of one Act, and should include many incidents which are to be acted by a Dhūrta or a Viṭa.

111. All the characteristics of the Bhāṇa have been described by me according to the tradition (*āgama*). I shall [now] speak of the characteristics of the Vīthi in due order.

The Vīthī

112-113. The Vīthi should have one Act and is to be acted by two persons or one. And it is to include characters of the superior, the middling or the inferior type, and it may contain [any of] the Sentiments, and it may be the thirteen types. I shall now speak of the characteristics of all these.

Thirteen types of the Vīthī

114-115. The thirteen types[1] of the Vīthī are: Accidental Interpretation (*udghātyaka*), Transference (*avalagita*), Ominous Significance (*avaspandita*), Incoherent Chatter (*asat-pralāpa*), Compliment (*prapañca*), Enigma (*nāli*=*nālikā*) Repartee (*vākkeli*), Outvying (*adhivala*), Deception (*chala*), Declaration (*vyāhāra*), Crushing (*mṛdava*), Three Men's Talk (*trigata*), and Undue Combination of Words (*gaṇḍa*).

116. [Any of these] thirteen types is always to be attached to the Vīthi. I shall now speak of their characteristics in due order.

Accidental Interpretation

117. If, in order to explain them, men connect words of obscure meaning with words other than [those intended by the speaker] it becomes Accidental Interpretation.[1]

Transference

118. When [anything] occurring in [relation to] some-

114-115 [1] *Aṅga* in this connexion has been translated as 'division' (Haas, DR. p. 84). But 'type' seems to be a more suitable word.

thing, will be made to accomplish something else, it becomes [an instance of] Transference (*avalagita*).[1]

Ominous Significance

119. That, one attaches (lit. creates) out of misunderstanding an auspicious or inauspicious meaning (lit. auspicious or inauspicious rise) to the words (lit. meaning) mentioned, is [an instance of] Ominous Significance (*avaspandita*).[1]

Incoherent Chatter

120. When an irrelevant question (lit. sentence) is followed by [an equally] irrelevant answer, it is [an instance of] Incoherent Chatter (*asat-pralāpa*)[1]

121. When to a foolish person a learned man speaks the right words, but his words are not listened to, it is [an instance of] Incoherent Chatter.[1]

Compliment

122. When comic and untrue words purporting to be mutual praise of two persons, are uttered in the interest of one [of them] it is [an instance of] Compliment (*prapañca*).[1]

Enigma and Repartee

123. An enigmatical remark that gives rise to laughter

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117 [1] Haas translates the word as 'Abrupt Dialogue' (DR. p. 84). For an example see SD. 228; cf. Ag. DR. (III. 13-14) seems to define it differently.

118 [1] Haas translates it as 'Continuance' (See p. 85). For an ex. See SD. 292; Ag. Cf. DR.III. 14b-15a.

119 [1] The spelling *avasyandita* though accepted by SD. and DR. seems to be wrong (See Ag.). Haas translates the word as 'Re-interpretation' (pp. 84, 87) probably under the influence of the SD. (528). DR. (III. 19a) has a different deflnition. For an example see Ag.

120 [1] We accept the reading of mss. *ḍa* and *da* in B. (under 119) which has the support of DR. III, 20 and SD. 530. Ag. differs and accepts the reading of 121 below. See Haas. p. 87.

121 [1] See 120 note and Ag.

122 [1] See Haas, p. 85; SD, 522. DR III. 15b.

(lit. followed by laughter) is called an Enigma (*nālikā*)[1] Repartee (*vākkeli*) arises from a single or twofold reply.[2]

Outvying

124. When somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is [an instance of] Outvying (*adhivala*).[1]

Deception

125. When after alluring one by replies, something opposite is done through those very replies being considered meaningless, it is [an instance of] Deceptlon (*chala*).[1]

Declaration

126. If anything [liable to occur] is described vividly in the presence of the Hero and is similarly made to happen [there] without any fear, it is [an instance of] Declaration (*vyāhāra*).[1]

Crushing

127. That due to an altercation one represents [another's] merits as demerits by [showing] cause [for it] and *vice versa*, is called Crushing (*mṛdava*).[1]

Three Men's Talk

128. When exalted words with the Comic Sentiment are shared by three [characters] it should be known as Three Men's Talk (*trigata*).[1]

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123 [1] See Haas, pp. 87; SD. 529.

[2] See Haas, p. 86, SD. 525.

124 [1] See Hass, p. 86; SD. 526.

125 [1] See DR. 17a; Haas, p. 96; SD. gives two def. of this including the present one; see 524-525.

126 [1] B.s reading seems to agree with the def. given in DR. III. 20b and SD. 531. Haas translates the term as 'Humourous Speech.' See p. 88.

127 [1] DR. III. 21a; SD. 532. Haas translates the term as 'Mildness'; see p. 88.

128 [1] DR III. 16 and SD. 523 define this differently and they agree with the reading of B. Our reading is supported by the *pa* ms. in B. Haas translates the term as 'Triple Explanation." See p. 84.

Undue Combination of Words

129. Undue Combination of Words (*gaṇḍa*) according to the wise, occurs due to excitement, confusion, quarrel, reviling and many people's abusive words.[1]

130-131. If in a play any of these thirteen types[1] with clear meanings, occur and they possess all the characters, Sentiments and Psychological States prescribed for them by the Śāstra, it is called the Vīthī. It may be acted by one or two persons.[2]

The Lāsya

132. [Similar] other limbs are attached to the Nāṭaka in connexion with the performance of the Lāsya,[1] and they owe their origin to this (i. e. Nāṭaka), and are to be acted like the Bhāṇa by a single person.

133. The Lāsya has a form similar that of the Bhāṇa, and it is to be acted by one person.[1] Its action is to be imaginery like that of the Prakaraṇa and should relate to many Psychological States.

Twelve types of the Lāsya

134-135. The [twelve] types of the Lāsya are: Geyapada, Sthitapāṭhya, Āsīna (pāṭhya), Puṣpagaṇḍikā, Pracchedaka,

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[3] DR. III. *18*b and SD. 527 seem to def. it differently. Haas translates the term as 'Abrupt Remark' see p. 87.

130-131 [1] Ag. reads *Lāsyāṅgas* in the next chapter (his XIX). It is possible that these were introduced later in the NŚ. For the ms, *bha* of B. and some commentators using it ignore them altogether. Śāradātanaya and others reads *lāsyāṅgas* differently. See Kavi's Intr. to B. pp. XI-XII. foot note.

132 [1]*Lāsyāṅgam* is an one act play which requires *lāsya* or a gentle form of dance for its representation; for this term may be interpreted as *lāsyam aṅgaṃ yasyaḥ tat* (that which which has *lāsya* as its principal element). The ten *lāsyāṅgas* seem to be only so many varieties of the Lāsya. These are not its 'elements' as some scholars are apt to consider.

133 [1] See above *132* note; *lāsya* used in this passage means merely *lāsyāṅga*.

Trimūḍha, Saindhava, Dvimūḍhaka, Uttamottamaka, Vicitra-pada, Ukta-pratyukta and Bhāvita (Bhāva)[1]

Geyapada

136. When [the Heroine] being seated[1] surrounded with stringed instruments and drums, songs are sung by her dryly i. e. without any accompaniment of these, it is called the Geyapada (simple song).

137. If a woman in a sitting[1] posture sings a song in the praise of her beloved, and delineates the same with a dance including gestures of her different limbs, it is called the Geyapada.

Sthitapāṭhya

138. If a separated woman burning with the fire of love, recites anything in Prakrit while resting on her seat,[1] it is [an instance of] the Sthita-pāṭhya.

Āsīna (pāṭhya)

139. When one sits[1] without making any toilet and is overcome with anxiety and sorrow, and looks with oblique glances it is [an instance of] the Āsīna (paṭhya).

Puṣpagaṇḍikā

140. When a woman in the guise of a man recites

134-135 [1] SD. (504) gives only ten and BhP. (p. 245-246) eleven *lāsy-āṅgas*; but DR. (III. 52-53) gives their number as ten, but does not define them.

136 [1] See SD. 505. The sitting posture included in this and some of the other varieties of the *lāsya* need not appear to be puzzling. For the Gentle Dance in this connexion did not imply the movement of the entire body. See Gilbert Murray, Euripides and His Age, London, *1946*, p. *150*.

137 [1] See above 136 note *1*.

138 [1] SD. 509; also nete 1 above of *136*. Cf. K. XVIII. *173*. BhP. p. 245, *1*. *17*-18.

139 [1] SD. 507; see above 136 note 1. The Gentle Dance (*lāsya*) in this connexion will consist of slowly moving glances only. Cf. BhP. p. 245, 1.19-20.

something sweetly in Sanskrit for the pleasure of her female friends, it is [an instance of] the Puṣpagaṇḍikā.[1]

Pracchedaka

141. When a [separated] woman pained by the moonlight prepares to go to her beloved, even if he has done her wrong, it is [an instance of] the Pracchedaka.[1]

Trimūḍhaka

142. A play adorned with even metres and abounding in manly feelings and composed of words which are neither harsh nor large, is called the Trimūḍhaka.[1]

Saindhavaka

143. When [one represents] a lover who has failed to keep his tryst and is using Prakrit [to express his grief] through well-performed Karaṇas, it is [an instance of] the Saindhavaka.[1]

Dvimūḍhaka

144. Delineating a song of the Caturasra type which has an auspicious meaning and which treats (lit. has) clear Psychological States and Sentiments, with the pretension of efforts, is called the Dvimūḍhaka.[1]

Uttamottamaka

145. The Uttamottamaka is composed in various kinds of Ślokas; it includes various Sentimentts and is adorned with the condition of Passion (*helā*).

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140 [1] Cf. SD. 507; see above 136 note 1. Cf. K. XVIII. 175, BhP. p. 245, 1. 21-22.

141 [1] The def. given in SD. (507) is different DR. and SD. read the term as Trigūḍhaka. Cf. BhP. p. 246, 1. 1-2.

142 [1] See BhP. p. 246, 1. 3-4.

143 [1] Cf. SD. 508. Cf. K. XVIII. 178, BhP. p. 246. 1. 5-6.

144 [1] Cf. SD. (509) which reads the term as Dvigūḍha. Cf. K. XVIII. 179, BhP. p. 246, 1. 7-8.

145 [1] Cf. SD. (509). Cf. BhP. p. 246, 1. 9-10.

Vicitrapada

146. If any woman burning with the fire of love soothes her mind by seeing the portrait [of her lover], it is [an instance of] the Vicitrapada.[1]

Ukta-pratyukta

147. The Ukta-pratyukta is a duett (lit. a dialogue) expressing anger or pleasure, and it [sometimes] contains words of censure. It should contain interesting things in a song.[1]

Bhāvita

148. If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses [her] different Psychological States, it is [an instance of] the Bhāvita.[1]

149. These are the characteristics of the [different] types of Lāsya that I had to tell you in detail. If anything more has not been said, it has been due to the fact that nothing more is required in this connection.

150. The rules regarding the ten kinds of play with their characteristics, have been stated by me. I shall now speak about their bodies and the Segments with their characteristics.

Here ends chapter XX of Bharata's Nāṭyaśāstra, which treats of Ten Kinds of Play.

146 [1] SD. and BhP. omit this.
147 [1] See BhP. p. 246. l. 11-12. Cf. SD. 509.
148 [1] SD. omits this. See BhP. p. 246. l. 13-14.

Chapter Twentyone

LIMBS OF SEGMENTS

Five Segments of the Plot

1. The Plot (*itivṛtta*)[1] has been called the body of the drama (lit. poem). It is known to be divided into five Segments (*sandhi*)[2].

Two kinds of the Plot

2. The Plot is of two kinds: Principal (*ādhikārika*) and subsidiary (*prāsaṅgika*).[1]

Definition of the two

3. An [assemblage of] acts which are fabricated with a view to [lit. by reason of] the attainment of [some particular] result, is to be known as the Principal Plot. [Acts] other than these constitute a Subsidiary Plot.[1]

4-5. The attainment of the object and its exaltation which the ingenuity of the playwright (lit. poet) plans by means of the associated characters (lit. Heroes) acting in a regular manner (lit. reasorting to rules), constitute the Principal Plot on account of an attainment of the result. And any incident (lit. anything) mentioned for helping any other [incident] in it, is called the Subsidiary Plot.[1]

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1 [1] Also called *vastu*. Cf. DR, I. II, SD. 294-295.

[2] See DR. I. 22-23. Cf. SD, 330 and etc. See also NL. 216-217.

2 [1] See DR.I. 11, SD. 295 and NL. 218-219.

3 [1] Cf. DR.I. 12-13, SD. 296-297; NL. 223-224.

[2] See above note 1.

4-5 [1] See above 3 note 1 and NL. 228-229.

[2] Cf. Ag.

Five stages of the Action

6. The exertion of the Hero (lit. one who strives) towards the object to be attained is known to have five stages occurring according to their due order.[1]

7. These stages [of the Action] are known to arise in the Nāṭaka and the Prakaraṇa. And [their] Fruition (*phala-yoga*) relates to duty (*dharma*), enjoyment of pleasure (*kāma*) and wealth (*artha*)[1].

8. The five stages are: Beginning (*prārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatā-prāpti*) and Attainment of the Object (*phala-prāpti*).[1]

Beginning

9. That part of the play (lit. composition) which merely creates a curiosity about the Attainment of the great Object with reference to the Seed (*bīja*), is called the Beginning (*ārambha*).[1]

Effort

10. [Hero's] striving towards the Attainment of the Object when the same is not in view, and his steps exciting curiosity [about it], is called the Efforts (*prayatna*).[1]

Possibility of Attainment

11. When the Attainment of the Object is slightly suggested by some Psychological State [of the Hero], it is to be known as the Possibility of Attainment (*prāpti-sambhava*).[1]

Certainty of Attainment

12. When the Hero visualizes due to a Psychological

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6 [1] Cf. NL. 55-56.

8 [1] Cf. DR. I. 19; SD. 324; NL. 57-58.

9 [1] Cf. DR. 20; SD. 325; NL. 59-60.

10 [1] Cf. DR. I. 20; SD. 326; NL. 66.

11 [1] Cf. DR. I. 21; SD. 327; NL. 69-70.

State [of his], a sure attainment of the Object, it is called Certainty of Attainment (*niyatā phala-prāpti*).[1]

Attainment of the Object

13. When a suitable Result of intended actions appears in full at the end of events [of a play], it is called Attainment of the Object (*phala-yoga*).[1]

14. These are the five successive stages of every action begun by persons looking for results.

15. Putting together of all these naturally different stages which come together [in a play] for the production of the result, conduces towards the fruition [of the Seed].

Play to begin with the Principal Plot

16. The Principal Plot which has been described before should be taken up at the Beginning [of a play], for it is to end in fruition (i.e. Attainment of the Object).

17. The Plot may either have all the Segments or lack some of them. The [general] rule requires that all the Segments should occur in it; but due to a [special] reason some of them may be left out.[1]

Rules about the omission of Segments

18. If one Segment is to be omitted then the fourth one goes; in course of an omission of the two Segments, the third and the fourth are to be left out, and in case of the three to be omitted, the second, the third and the fourth should be given up.

19. In case of the Subsidiary Plot this rule will not apply; for it is to serve the purpose of another [Plot]. Any event can be introduced in this [Subsidiary Plot] without violating the rule.

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12 [1] Cf. DR I. 21; SD. 328; NL. 77.

13 [1] Cf. DR. I. 22; SD. 329; NL. 89.

17 [1] See NL. 442ff.

Five Elements of the Plot

20. The five stages of the Plot such as the Beginning (*ārambha*)[1] etc. have five means of attaining objects of the Plot (*artha-prakṛti*)[2].

21. The Seed (*bīja*), the Vital Drop (*bindu*=semen), the Episode (*patākā*), the Episodical Incident (*prakarī*) and the Action (*kārya*) are the five Elements of the Plot[1], which should be reckoned and applied in a proper manner.

Seed

22. That which scattered in a small measure, expands itself in various ways and ends in fruition, is called the Seed[1] of the Plot.

Vital Drop

23. That which sustains the continuity (lit- non-separation) till the end of the play even when the chief object [of the play] is [for the time being] suspended, is called the Vital Drop (*bindu*)[1].

Episode

24. The event which is introduced in the interest of the Principal [Plot] and is treated like it, is called an Episode[1].

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20 [1] See DR. I. 19; SD. 324 NL. 57-58.

[2] See DR. I. 18; SD. 317; NL. 134-135.

21 [1] See above 20 note 2.

22 [1] Cf. DR. I. 17; SD. 318; NL. 136-137.

23 [1] Cf. DR. I. 17; SD. 319; NL. giving a second view about the meaning of the *bindu* says :—अन्ये तु, यद्धि नाटकार्थस्य प्रकृतिभूतमवमानोत्साहाभ्यां प्रत्यङ्गं परिकोर्त्यते स बिन्दुः। यथा राघवाभ्युदये केकय्याः प्रत्यङ्गमुत्कीर्तनम्। वेरयां च कीर्त्यते द्रौपदीकेशाकर्षरणम्। उत्साहे च नागानन्दे जीमूतवाहनस्य सर्वाङ्के कीर्तनमिति। स च कार्यस्य समाप्तिं यावत् प्रवर्तयितव्यः (159ff. 173ff.) There is a third view also; see NL. 183ff. But *bindu* literally means 'semen'. Cf. मरणं बिन्दुपातेन जीवनं बिन्दुधारणात्

24 [1] Cf. DR. I. 13; SD. 320; NL. gives also a second view about the meaning of the *patākā* as follows: अन्ये पताकेत्युपनायकचरितमेव स्थूलार्थमुपवर्णयन्ति (195ff.).

Episodical Incident

25. When merely the result of such an event is presented for the purpose of another (*i.e.* the Principal Plot) and it has no continuation it is called the Episodical Incident.[1]

Action

26. The efforts made for the purpose of the Principal Plot introduced [in a play] by the experts, is called the Action (*kārya*)[1].

27. Among these means that which has others for its support (lit. purpose) and to which the rest are taken as subordinate, should be made prominent and not the remaining ones.[1]

Continuation in the Episode

28, One or more Segment should be attached to the Episode. As these serve the purpose of the Principal [Plot] they are called Continuation (*anubandha*)[1].

Limit of the Episode

29. The Episode should come to an end either at the Development or at the Pause. Why? Because its treatment is for the purpose of something else (*i.e*, the Principal Plot).

Episode Indication

30. When some matter being taken in hand (lit. already thought about), another matter of similar nature (lit. characteristics) is suggested through an accidental idea (*āgantuka-*

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25 [1] As opposed to this, the *patākā* possesses continuity. *Anubandho nairantaryena pravartanam* (NL. 204).

[2] Cf. DR. I. 13; SD. 321 NL. 199ff.

26 [1]Cf. DR. I. 16; SD. 323; NL. 209ff.

27 [1] Cf. NL. 234ff.

28 [1] Ag. and others read *anubandha* as *anusandhi*. Cf. DR. III. 26-27. See 25 above.

bhāva), it is called Episode Indication (*patākā-sthāna*).[1]

The First Episode Indication

31. The sudden development of a novel meaning (*arth-sampatti*) due to an indirect suggestion, is called the First Episode Indication[1].

The Second Episode Indication

32. Words completely carrying double meaning and expressed in a poetic language, are called the Second Episode Indication.[1]

The Third Episode Indication

33. That which suggests with courtesy the object [of a play] in a subtle manner and in the form of a dialogue, is called the Third Episode Indication.[1]

The Fourth Episode Indication

34. Words with a double meaning expressed in a well-knit poetic language and having a reference to something [other than what appears at first sight] is called the Fourth Episode Indication.[1]

35. The play (lit. poetical composition) meant to be acted should have at most four Episode Indications (*patākāsthānaka*)[1]. I shall next speak of this made up of five Segments.

Five Segments

36. The five Segments of a play are the Opening (*mukha*), the Progression (*pratimukha*), the Development

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30 [1] DR. (I. 14) merely defines the term, and ignores its varieties. But SD. (298-299) follows NŚ. and defines them. See NL. 1000-1001. Sāgaranandin says that these should not be applied to the last Segment (*nirvahaṇa*).

31 [1] See SD. 300; NL. 1007.

32 [1] See SD. 301 and NL, 1015.

33 [1] See SD. 302; NL. 1021-1022.

34 [1] See SD. 303; NL, 1033.

(*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvahaṇa*)[1].

37. The Principal [Plot] is known to be consisting of five Segments (*sandhi*). The remaining Segments are to be subordinated to the Segments of the Principal [Plot][1].

Opening

38. That part of a play, in which the creation of the Seed (*bīja*) as the source of many objects and Sentiments takes place, is called in relation to its body the Opening.[1]

Progression

39. Uncovering of the Seed placed at the Opening after it has sometimes been perceptible and sometimes been lost, is called the Progression.[1]

Development

40. The sprouting of the Seed, its attainment or non-attainment and search for it, is called the Development (*garbha*)[1].

Pause

41. One's pause (*vimarśa*, lit. deliberation) over the Seed (*bīja*) that has sprouted in the Development (*garbha*) on account of some temptation, anger or distress, is called the Segment of that name (*i.e.* Pause)[1].

Conclusion

42. Bringing together the objects [of the Segments] such as the Opening (*mukha*) etc. along with the Seed

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36 [1] See DR. I. 23-24; SD. 331-332; NL. 458. These Segments do not necessary coincide with Acts. One Segment may well include more than one Act.

37 [1] These relate to the Subsidiary Plot.

38 [1] See DR. I. 24-25; SD. 333; NL. 536f, quotes NŚ.

39 [1] Cf. DR. I. 30; SD. 334; NL. 634f.

40 [1] Cf. DR. I. 36; SD, 335; NL. 710f.

41 DR. I. 53 calls this *avamarśa*. SD. 336; NL. 770ff, gives two more definitions of this Segment.

(*bija*), when they have attained fruition, is called the Conclusion (*nirvahaṇa*[1].

43. These are the Segments of a Nāṭaka, to be known by the producers of a drama. They may occur in the Prakaraṇa and the other types of plays as well.

Segments vary in different types of drama

44. The Ḍima[1] and the Samavakāra[2] are to have four Segments, and the playwright should never make the Pause (*vimarśa*) in them.

45. The Vyāyoga[1] and the Īhāmṛga[2] are to have three Segments. There should be no Development and Pause (*avamarśa*=*vimarśa*) in these two, and the Graceful (*kaiśikī*) Style also has no place in them.

46. The Prahasana[1] the Vīthī[2], the Aṅka[3] and the Bhāṇa[4] are the to have only two Segments which should be the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), and their Style should be the Verbal one (*bhāratī*).

47. These are the Segments to be planned by the producers in the ten types of play, Listen now about the contents of the Segments which are as it were their limbs.

Distinction of the Segments

48-50. Contents of the Segments which give them distinction are twentyone:[1] Conciliation (*sāma*), Dissention (*bheda*), Making Gifts (*pradāna*), Chastisement (*daṇḍa*), Killing (*vadha*), Presence of mind (*pratyut-*

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42 [1] Cf. DR. I. 48-49; SD. 337; NL. 554f.

44 [1] See NŚ. XX. 90ff. [2] See *ibid* 78ff.

45 [1] See NŚ. XX. 48ff. [2] See *ibid*. 64ff.

46 [1] See NŚ. XX. 102ff. [2] See *ibid* 112ff.
[3] See *ibid* 94ff. [4] See *ibid* 107ff.

48-50 [1] B. om. 48-50. NL. 925ff. seems to give this passage in a form more correct. All these items are for giving an impetus to the Action.

panna-matitva), Blunder in Addressing (*gotra-skhalita*), Rashness (*sāhasa*), Terror (*bhaya*), Imaginative Fancy (*dhī*), Deceit (*māyā*), Anger (*krodha*), Strength (*ojas*), Concealment (*saṃvaraṇa*), Error (*bhrānti*), Ascertainment (*avadhāraṇa*), Messenger (*dūta*), Letter (*lekha*), Dream (*svapna*), Portrait (*citra*) and Intoxication (*mada*).[1]

Segments and their limbs

51. The events in the Segments in their respective parts (*pradesa*) will in due order support those Limbs [of the Segments] by means of their own qualities.[1]

Sixfold need of the Limbs of the Segments

52-53. Expressing the desired object, non-omission of any essential item in the Plot, attaing the quality of pleasing in production, concealment of the objects to be concealed, telling tales of surprise and disclosing things to be disclosed are the sixfold needs of the Limbs described in the Śāstra[1].

Uses of the Limbs of Segments

54. Just as a man deficient in his [limbs is unable] to fight a battle,so a play deficient in the limbs [of Segments] will be unfit for [succassful] production[1].

55. A play (lit. a poem) though it may be poor as regards its theme (lit. meaning) will, when furnished with requisite Limbs, attain beauty because of the brilliance of its production.

56. And a play having a lofty theme, but devoid of [requisite] Limbs, will never capture the mind of the good [critics] because of its [possible] poor production.

57. Hence in planning the Segments [in a drama] the

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51 [1] See NL. 923.

52-53 [1] Cf. DR. I. 55; SD. 407ff.

54 [1] Cf, SD. 407ff.

playwright should give them the Limbs in proper places and with proper sentiments. Now listen properly about about them.

Sixtyfour Limbs of the Segments

58-59. The Limbs of the Opening (*mukha*) are; Suggestion (*upakṣepa*), Enlargement (*parikara*), Establishment (*pariṇyāsa*), Allurement (*vilobhana*), Decision (*yukti*) Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feeling (*vidhāna*), Surprise (*paribhāvana*), Disclosure (*udbheda*), Activity (*karaṇa*), and Incitement (*bheda*). Now listen about the Limbs in the Progression[1].

60-61. The Limbs of the Progression (*pratimukha*) are: Amorousness (*vilāsa*), Pursuit (*parisarpa*), Refusal (*vidhūta*), Pessimism (*tāpana*), Joke (*narma*), Flash of Joke (*narmadyuti*), Moving Forward (*paryupāsana*), Sweet Words (*puṣpa*), Thunderbolt (*vajra*)[1]. Referenee (*upanyāsa*), Meeting of easts (*varṇasaṃhāra*).

62-64. The Limbs of the Development (*garbha*) are: Mis-statement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇa*), Progress (*krama*), Propitiation (*saṃgraha*), Deduction (*anumāna*), Supplication (*prārthanā*), Revelation (*ākṣipta*), Quarrel (*toṭaka*), Outwitting (*adhibala*), Dismay (*udvega*) and Consternation (*vidrava*)[1].

64-66. The Limbs of the Pause (*vimarśa*=*avamṛśa*) are: Censure (*apavāda*), Angry Words (*saṃpheṭa*) Insolence (*abhidrava*), Placation (*śakti*), Assertion (*vyavasāya*), Mention (*prasaṅga*), Injury (*druti*), Lassitude (*kheda*), Opposition (*niṣedhana*), Altercation (*virodhana*), Summing up (*ādāna*), Humiliation (*sādana*), and Foresight (*prarocanā*)[1].

58-59 [1] See DR. I. 25-26; SD. 338; NL. 552ff.
60-61 [1] DR. I. 31-32 reads *śamana* for *tāpana*; SD. 351. NL. 645ff.
62-64 [1] DR. I. 37-38, omits *prārthanā* and *vidrava*, adds *sambhrama*, and gives *ākṣipta* as *ākṣepa*; SD. 365. See NL. 724ff.
64-66 [1] DR. I. 44-45. omits *abhidrava*, *kheda*, *niṣedhana* and *sādana* and

66-68. The Limbs of the Conclusion are: Junction (*sandhi*), Awakening (*vibodha*), Assembling (*grathana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣana*), Confirmation (*dhṛti*), Gratification (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*apagūhana*), Clever Speech (*bhāṣana*), Retrospect (*pūrva-vākya*), Termination of the Play (*kāvya-saṃhāra*) and Benedication (*praśasti*)[1]. These are the sixtyfore Limbs of the Segments [in a play][2].

Limbs of the Opening

69. I shall now give their definitions in due order[1],

Suggestion

Suggestion (*upakṣepa*) is the origin of the object of the play[2].

Enlargement Establishment

70, Enlargement (*parikara*) is the amplification of the object originated.[1]

Describing it (*i.e.* the object) thoroughly is called Establishment (*pariṇyāsa*)[2].

Allurement

71. The mentioning of good qualities is known as Allurement (*vilobhana*).[1]

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adds *vidrava, drava chalana* and *vicalana*; SD. 378ff. follows NŚ. except that *abhidrava* appears there as *drava*; see NL. 798ff.

66-68 [1] See SD. 391 reads *kṛti* as *dhṛti*. DR. I. 49-50 gives *dhṛti* as *kṛti*, *pūrvavākya* as *pūrvabhāva*, *upasaṃhāra* as *kāvyasaṃhāra*. NL. 250ff. omits *sandhi* and *vibodha*, gives *dhṛti* as *dyuti*, and gives instead of the first two *artha* and *anuyoga*.

[2] Cf. DR. I. 40; SD. 374; NL. 755.

69 [1] C. reads before this another couplet which in trans. is as follows: For the development of the Seed, all these (i.e. 64 limbs) should make up the Segments properly and have clear meanings. This does not occur in K.

[2] See NL. 556; SD. 338 Cf. DR. I. 27.

70 [1] See NL. 569; SD. 340; DR. I. 27.

[2] See NL. 575; SD. 341; DR. I. 27.

71 [1] See DR. I. 27; SD. 342; NL. 586.

Decision

Settling the issues is called Decision (*yukti*)[2].

Accession

72. Accession (*prāpti*) is summing up the purpose of the Opening (*mukha*)[1].

Settling

Settling (*samādhāna*) is summing up the purpose of the Seed (*bīja*)[2].

Conflict of Feelings

73. Joys and sorrows occurring in a situation, is called conflict of Feelings (*vidhāna*)[1].

Surprise

Surprise (*paribhāvana*) is an excitement giving rise to curiosity[2].

Disclosure

74. The sprouting of the purpose of the Seed (*bīja*), is called Disclosure (*udbheda*)[1],

Activity

Taking up the matter in question is called Activity (*karaṇa*)[2],

Incitement

75. That which is meant for disrupting an union is called Incitement (*bheda*)[1], These are the limbs of the Opening.

Limbs of the Progression

I shall now speak of those of the Progression (*pratimukha*).

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[2] See SD. 343; DR. I. 28; Haas translates it differently. SD. 343 and NL. 593 seem to misunderstand this definition.

72 [1] See NL. 598-599. DR. I. 28; and SD. 344 follows what seems to be a wrong reading of the NŚ. [2] See NL. 605f. Cf. DR. I. 28; SD. 345.

73 [1] See DR. I. 28; SD. 346; NL. 609-610.

[2] See NL. 617; Cf. DR. I. 29; SD. 347.

74 [1] See SD. 348; NL. 620. Cf. DR. I. 29.

[2] See SD. 349; NL. 623. Cf. DR. I. 29.

75 [1] See NL, 626; SD. 350. Cf. DR. I. 29.

Amorousness

76. Amorousness (*vilāsa*) is the desire for the sport of love (*rati*)[1].

Pursuit

Pursuit (*parisarpa*)[2] is the pursuing of an object once seen and then lost.

Refusal

77. Refusal (*vidhūta*)[1] is not complying with the request made [by any one].

Pessimism

Thinking about (lit. seeing) some danger [in future] is called Pessimism (*tāpana*)[2].

Joke

78. The laughter which is meant for sports, is called Joke (*narma*)[1].

Flash of Joke

The laughter which is meant for concealing one's fault is called Flash of Joke (*narma-dyuti*)[2].

Moving Forward

79. Speaking words which bring in other words after them is called Moving Forward (*pragamana*)[1].

Hindrance

Appearance of some calamity is called Hindrance (*nirodha*)[2].

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76 [1] See SD. 352; NL. 650ff. Cf. DR. I. 32,
[2] See SD. 353; DR. I. 32-33. Cf. NL. 657.
77 [1] Cf. NL. 663; DR. I, 33 and SD. 354.
[2] See NL. 669. Cf. SD. 355 defines it as *upāyadarśana*. DR. defines *śama* instead of *tāpana* (I.33).
78 [1] Cf. DR. I. 33; DR. 356; NL. 1310ff.
[2] Cf. DR. I. 33; SD. 357; NL. 672.
79 [1] Cf. NL. 676; DR. I. 34; SD. 358.
[2] See NL. 683; DR. I.34; SD. 358

Pacification

80. Conciliating an angry person is called Pacification (*paryupāsana*)[1].

Sweet Words

Mentioning some favourable peculiarity is called Sweet Words (*puṣpa*, lit. flower)[2].

Thunderbolt

81. Harsh words uttered on one's face is called Thunderbolt (*vajra*)[1].

Reference

Reference (*upanyāsa*) is a remark based on reason.

Meeting of Castes

82. Coming together of the four castes is called Meeting of Castes[1]. These are the Limbs of the Progression.

Limbs of the Development

Now listen about those in the Development (*garbha*).

Mis-statement

83. [A speech] founded on deceit is called Mis-statement (*kapaṭâśraya*)[1].

Indication

Speaking out [one's] real intention (lit. reality) is called Indication (*mārga*)[2].

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80 [1] See NL. 687. Cf. DR. I. 34; SD. 360.

[2] Cf. DR. I. 34; SD. 361; NL. 691.

81 [1] Cf. NL. 697; I, 35; SD. 362.

[2] See NL. 700; cf. DR. I. 35; SD. 363ff. defines it differently and refers to the view of the NŚ as *kecit tu* etc.

82 [1] NL. 704ff. defines it as *varṇitasyârthasya tiraskāraḥ* (concealing the matter expressed), and refers to the view of the NŚ. as *caturṇām varṇānāṃ sammelanam api ke'pi varṇayanti*. See SD. 364; DR. I. 35.

83 [1] Cf. DR. I. 38; SD. 365; NL. 727.

[2] Cf. SD. 366; NL. 730; DR. I. 38.

Supposition

84. A hypothesis with which novel meanings are combined, is called Supposition (*rūpa*)[1].

Exaggeration

A speech with an overstatement is called Exaggeration (*udāharaṇa*)[2].

Progress

85. Foreseeing of what is coming afterwards, is called Progress (*krama*)[1].

Propitiation

Contact for the use of sweet words and gift, is called Protection (*saṃgraha*)[2].

Deduction

86. Perceiving something by the name of a thing similar to it in from, is called Deduction (*anumāna*)[1].

Supplication

Request for love's enjoyment (*rati*), rejoicing festivity and the like, is called Supplication (*prārthanā*)[2].

Revelation

87. The unfolding [of the Seed] in the Development (*garbha*), is called Revelation (*ākṣipta*)[1].

Quarrel

An angry speech is called Quarrel (*toṭaka*[2].)

88. Deception by means of a trick called Outwitting (*adhibala*)[1].

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84 [1] Cf. DR. I. 39; SD. 367; NL. 735.
[2] Cf. NL. 738; DR. I. 39; SD. 368.
85 [1] Cf. SD. 369; NL. 740; DR. I. 39.
[2] Cf. SD. 370; NL. 744; DR. I. 40.
86 [1] Cf. NL. 746; DR. I. 40; SD. 371.
[2] Cf. SD. 372; DR. I. 40. NL. 749.
87 [1] Cf. DR. I. 42 has *ākṣepa*; SD. 373 has *kṣipti=ākṣipti*; NL. 751 has *utkṣipta*.
88 [1] Cf. SD. 375; DR. I. 40; NL. 758.

Dismay

Fear arising from a king, an enemy or a robber is called Dismay (*udvega*)[2].

Panicky Commotion

89. Flurry caused by fear from a king or fire is called Panicky Commotion (*vidrava*)[1].

These are the Limbs in the Development (*garbha*).

Limbs of the Pause

Now listen about those in the Pause (*avamarśa = vimarśa*).

Censure

90. Proclaiming anyone's fault is called Censure (*apavāda*).[1]

Angry Words

Words spoken in anger are called Angry Words (*saṃpheṭa*)[2].

91. Transgression of the superiors is called Insolence (*abhi-drava*)[1].

Placation

Coming into conflict [with anyone] is called Strength (*śakti*)[2].

Assertion

92. A promise made on account of some reason is called Assertion (*vyavasāya*)[1].

Mention

Speaking of one's superiors is called Mention (*prasaṅga*).[2]

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[2] Cf. SD. 376; NL. 761; DR. I. 42.

89 [1] Cf. DR. I. 42; SD. 377. NL. 766.

90 [1] See NL, 801; Cf. DR. I. 45; SD. 378.

[2] See NL. 807, Cf. DR. I. 45; SD. 379.

91 [1] See NL. 813. SD. 381 and DR. I. 45. has *drava* in place of *abhi-drava*.

[2] Cf. NL. 819; DR. I. 49; SD. 383.

92 [1] Cf. NL. 824; SD. 380 DR. I. 47.

[2] Cf. DR. I. 46; SD. 384. NL. 826 defines differenely.

Injury

93. Words spoken in contempt are called Injury (*druti*)[1]

Lassitude

Fatigue arising from a mental effort is called Lassitude (*kheda*).[2]

Opposition

94. Obstruction to one's desired object is called Opposition (*niṣedha*)[1].

Altercation

Speaking and counter-speaking in excitement is called Altercation (*virodhana*)[2].

Summing up

95. Bringing together (lit. attaining) [all aspects] of the Seed (*bīja*) and the Action, is called Summing up (*ādāna*)[1].

Humiliation

Putting in insulting words for some purpose, is called Humiliation (*sādana*)[2].

Foresight

96. That which expresses the purpose of the Conclusion (*saṃhāra*) [in advance], is called Foresight (*prarocanā*)[1].

These are the limbs in Pause (*avamṛśa*=*vimarśa*).

Limbs in Conclusion

Now listen about those in the Conclusion (*saṃhāra*= *nirvahaṇa*).

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93 [1] Cf. NL. 829; DR. I. 46, SD. 382; SD. 385.
[2] Cf. NL. 832; SD. 385.
94 [1] Cf. NL. 838, and SD. 386.
[2] Cf. DR. I. 47, NL. 840; SD. 387.
95 [1] See NL. 844, DR. I. 48; SD. 389.
[2] See NL. 848. DR. I, 46 has wrongly *chālana* for *sādana* SD. 390 also has *chādana* wrongly.
96 [1] See SD. 388; NL. 850. DR. I, 47.

Juncture

97. The coming up of the Opening (*mukha*) and the Seed is called a Juncture (*sandhi*)[1].

Awakening

Looking duly for the Action (*kārya*) is called Awakening (*vibodha*)[2]

Assembling

98. Intimation of [the various aspects] of the Action is called Assembling (*grathana*)[1].

Ascertainment

Declaration of facts personally known is called Asertainment (*nirṇaya*)[2].

Accusation

99. That which is said to blame someone, is called Accusation (*paribhāṣaṇa*)[1].

Confirmation

Turning to use (lit. going) the object gained is called Achievement (*kṛti*)[2].

Gratification

100. Treating one with waiting upon or the like, is is called Gratification (*prasāda*)[1].

Joy

Attaining objects [of one's desire] is called Joy (*ānanda*)[2].

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97 [1] Cf. DR. I. 51; SD. 392.
[2] Cf. DR. I. 51; SD. 393.
98 [1] Cf. DR. I. 51, SD. 394; NL. 864.
[2] Cf. S. 395; DR. I. 51; NL. 870
99 [1] Cf. NL. 873; SD. 396, DR. I. 52 defines the Limb differently.
[2] Cf. DR. I. 53; SD. 397.
100 [1] Cf. NL. 879; SD. 398; DR; I. 52.
[2] Cf, NL. 881; SD. 399; DR. I. 52.

Deliverence

101. Passing away of all misery, is called Deliverance (*samaya*)[1].

Surprise

Appearence of something wonderful is called Surprise (*upagūhana*)[2].

Clever Speech

102. Words mentioning conciliation, gift and the like are called Clever Speech (*bhāṣana*)[1].

Retrospect

Retrospect (*pūrva-vākya*)[2] is to be understood as a reference to something spoken before.

Termination

103. Giving and receiving of a boon is called Termination (*kāvya-saṃhāra*)[1].

Benediction

[A prayer seeking perfect] peace to the king and the country is called Benediction (*praśasti*)[2].

104. With a view to introducing Sentiments (*rasa*) and Psychological States an expert playwright should insert all these Limbs into appropriate Segments of his work[1].

105. Considering [the scope] of the Action or its condition he may sometime insert all the Limbs or a combination of two or three [of them] into the Segments.[1]

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101 [1] Cf. DR. I. 52; SD. 400; NL. 883.
[2] Cf. NL. 889; SD. 401; DR. I. 53.
102 [1] Cf. SD. 402; DR. I. 53. NL. 891.
[2] Cf. NL. 891; SD. 403.
103 [1] See SD. 404; cf. NL. 895, DR. I. 54.
[2] Cf. SD. 407, NL. 897, DR. I. 54.
104 [1] Cf. SD. 406; NL. 906.
105 [1] See above 104 note 1.

Five Explanatory Devices

106. The Supporting Scene (*viṣkambhaka*), the Intimating Speech (*cūlikā*), the Introductory Scene (*praveśaka*), the Transitional Scene (*aṅkâvatāra*), and the Anticipatory Scene (*aṅkamukha*) are five Explanatory Devices (*arthopakṣepaka*)[1].

A Supporting Scene

107. A Supporting Scene (*viṣkambhaka*)[1] should employ the middling[2] male characters, and relate to the opening Segment (*mukhasandhi*)[3] only of the Nāṭaka, and it is [to be] graced by a priest, minister or Kañcukin (armour-bearer).

108. A Supporting Scene is of two kinds: pure and mixed. Of these the pure is made up of the middling characters, and the mixed of the inferior and the middling ones.

An Intimating Speech

109. When some points are explained by a superior, middling or inferior character from behind the curtain, it is called an Intimating Speech (*cūlikā*)[1].

110. An Introductory Scene (*praveśaka*) in relation to the Nāṭaka and the Prakaraṇa, is to occupy a place between two Acts and to treat the summary of the Segments.[1]

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106 [1] Cf. DR. I. 58; SD. 308. NL 393. Haas translates *arthopakṣepaka* as "Intermediate Scenes," see p. 33. But the 'Explanatory Devices' are all not complete scenes; *vide infra*.

107 [1] Cf. SD. 308; DR. 338; DR. I. 59 NL. 362 f. quotes the view of Cārāyaṇa as follows: प्रकरणनाटकविषयो विष्कम्भक इति. (*Viṣkambhaka* relates to the Prakaraṇa and the Nāṭaka only). It seems that such was the case at a later stage of the development of Indian drama. First it related to the Nāṭakas only. Also cf. XX. 36ff.

[2] For a definition of the middling character see XXXIV. 4

[3] According to this direction the *viṣkambhaka* at the beginning of Pañca, would be an ideal one.

109 [1] Cf. NL. 414 f., 438f.; DR. I. 61; SD. 310.

110 [1] Cf. DR. I. 60-61; SD 309; NL. 307ff.

A Transitional Scene

111. As in practice it falls between two Acts, or within an Act, and relates to the purpose of the Seed (*bīja*), it is called a Transitional Scene (*aṅkâvatāra*).

An Anticipatory Scene

112. When the detatched beginning of an Act is summarized beforehand by a male or a female character, it is called a Anticipatory Scene (*aṅkamukha*)[1].

An ideal Nāṭaka

113-116 The playwright should write a Nāṭaka having [different] Styles and minor Limbs (*pratyaṅga*)[1], Episode Indication (*patākā*)[2] Explanatory Devices (*athapratikṛyā*)[3] arising from the five stages (*avasthā*)[4] having five Segments (*sandhi*)[5], twentyone Distinction of Segments[6], sixtyfour Limbs (*aṅga*)[7], thirtysix *lakṣaṇas*[8], Guṇas (excellenee)[9] and figures of speech (*alaṃkāra*)[10], many Sentiments[11], topics of many

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111 [1] Cf. DR. I 62-63; SD. 311; NL. 398-399. The def. is not very clear. The *aṅkâvatāra* seems to furnish an indication of the subject-matter of the next Act. An example of this seems to be the dialogue of the Ceṭi and Vāsavadattā at the end of the Act II. of Svapna. This relates to the making of a garland by Vāsavadattā. Another example may be Avimāraka in the second Act (See Avi. II. 5-6). This gives a clue to the subject-matter of the next Act which treats Avimāraka's entry into the royal harem.

112 [1] The *aṅkamukha* seems to relate mostly to plays other than of the Nāṭaka and the Prakaraṇa types. Examples of this are perhaps the speeches of the Bhaṭa in the beginning of the Karṇa, and of the Dūtagha., The reason for the above assumption is that the rules prescribe *viṣkambhaka* for Nāṭakas only (see 107), and *praveśakas* for both Nāṭakas and Prakaraṇas (see 110). Cf. DR. I. 62; SD. 312, 313; NL. 408.

113-116 [1] *Pratyaṅga* has not been defined anywhere. It is possible that the reading is corrupt.

[2] *Patākā* here stands for *patākā-sthānaka* just as "Bhima" for "Bhimasena;" see above 30ff.

[3] *Arthapratikriyā* is only a synonym of *arthaprakarī*. See before 20ff.

[4] See before 6ff. [5] See before 35ff.

[6] See before 48ff. [7] See before 58ff. [8] See XVII. 1ff.

[9] See XVII. 96ff. [10] See XVII.43ff. [11] See VI.

enjoyments, exalted speeches, characters of great people, description of good conduct, and it should be popular, wellknit in its Segments, easy for production [on the stage], composed with soft words, and capable of giving pleasure.

117. The condition of the world arising from the happiness and misery and connected with the activity of various people, should find a place in the Nāṭaka[1].

118. There is no wise maxim, no learning, no art or craft, no device and no action that are not found in the drama (*nāṭya*)[1].

119. And the human nature with its joys and sorrows depicted by the means of representation such as Gestures, [Words, Costume and Sattva] is also called a drama (*nāṭya*)[1].

120. A mimicry of the past exploits of gods, sages, and human beings should be also called a drama[1].

121. As [this] is represented (*abhinīyate*) and interpreted by the actors who after suppressing their own nature make [for this purpose] various movement of their different limbs, it is called the Nāṭaka[1].

122. The Nāṭaka is to be so composed as to include all Psychological States, Sentiments, inclination to all deeds, and the various conditions [of men and nature][1].

123. Those arts and crafts which are products of unique efforts should in their endless froms be applied in the Nāṭaka[1].

124. One is to construct a Nāṭaka [only] after observ-

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117 [1] Cf. I. 120
118 [1] See I. 116
119 [1] See I. 121
120 [1] See I. 120
121 [1] This very clearly defines the artistic character of drama.
123 [1] Cf. I. 113

ing the people's character, strength and weakness and their [mode of] enjoyment and reasoning[1].

125. In succeeding ages men will mostly be difficient in wisdom; hence those who will be born [after us] will have small learning and intellect.

126. When the world deteriorates, men's intellect, [production of] crafts and skill in arts will dwindle.

127. Hence after observing the strength and the weakness of human feeling, one should compose the Nāṭaka with pleasent and easily intelligible words.

128. The plays (lit. poems) which contain [harsh], words like *cekrīḍita*[1] is repulsive (lit. do not shine) like a courtezan in the company of a Brahmin bearing a Kamaṇḍalu.

129. O Brahmins, I have spoken about the Plot with its Segments and Limbs. I shall hereafter speak of the characteristics of the Styles.

Here ends chapter XXI of Bharata's Nāṭyaśāstra, which treats of the Limbs of the Segments

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124 [1] This puts emphasis on developing characters in a drama.

128 [1] Bhāsa actually uses the root of this verb in his Avi. (III.18 0).

CHAPTER TWENTYTWO

STYLES

Origin of Styles

1. I shall now narrate fully (lit. from the beginning) the [story of the] rise of Styles (*vṛtti*) and [in relation to them] the origin and the formation of dramas.[1]

2-3. When Lord Acyuta (Viṣṇu) after reducting the universe into a single [vast] ocean and compressing the creation [into a seed] by his supernatural power, was lying on the couch of a snake, the two Asuras, Madhu and Kaiṭabha maddened with the pride of their strength, challenged the god at once for battle.[1]

4-5. These two, after making gestures of challenge, (lit. rubbing their arms) fought the imperishable lord Viṣṇu (*bhūta-bhāvana*, lit. the creator of beings) with their fists and legs (lit. knees), and while doing so the two parties also abused each other with harsh words, and shook, as it were, the ocean with their reviling speech.[1]

Origin of the Verbal Style

6-7. Hearing the various [abusive] words of these two who were theratening [Viṣṇu], Druhiṇa (Brahmā) was slightly perturbed in mind and said, "Is it the *bhāratī vṛtti* that starts with these words [for the fighters] and goes on increasing gradually? Kill the two [at once]."

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1 [1] Sāgaranandin explains the *vṛtti* differently. See NL. 1044ff.

2-3 [1] The story of Nārāyaṇa's reducing the three worlds into 'a single ocean, occurs in the Rām. VII. 72; Kūrma P. XIII. See JK. under Viṣṇu (8) and Nārāyaṇa (8).

4-5 [1] Madhu and Kaiṭabha charged Nārāyaṇa with the theft of the Vedas. Rām. VII. 72. See JK. under Kaiṭabha.

8-10. Hearing these words of Pitāmaha (Brahmā), Madhusūdana (Viṣṇu) said, "Yes, I have made this *bhāratī vṛtti* for the purpose of doing my work. It will be the *bhāratī vṛtti* of the speaker, in which words will preponderate. I shall kill these two Asuras today. "So saying Hari (Viṣṇu) with his pure and perfect gestures,[1] and Aṅgahāras[2] severely fought the two Daityas who were experts in ihe method of battle.

11. At that time Hari's pacing with the Sthānakas[1] on the ground created a great *bhāra* (burden) on the earth (*bhūmi*); the *bhāratī vṛtti* (Verbal Style) was built on that (*bhāra*).[2]

Origin of the Grand Style

12. And at that [very] time, by the rebounding of the bow named Śārṅga which was intensely brilliant, steady, and by an excess of unperturbed *sattva* (strength), the *sāttvātī vṛtti* (Grand Style) was made.[1]

Origin of the Graceful Style

13. When [in course of fighting] the god moved sportively with various Aṅgahāras and tied up his kot of the *śikhā* (*keśa* ?) the *kaiśikī vṛtti* (Graceful Style) was made.[1]

Origin of the Energetic Style

14. Then from the various ways of personal combats which were full of energy and excitement, and which entailed various Cāris, the Energetic Style (*ārabhaṭī vṛtti*) was made.[1]

8-10 [1] *aṅgaiḥ* here means *āṅgikaiḥ* and *aṅgahāraiḥ*.

[2] See IV. 19-27, 170ff.

11 [1] See XI. 49ff.

[2] This is a clear instance of folk-etymology and does not really explain the origin of this Style. It possibly came from the Bharata tribe; see I. 41 f.n.

12 [1] See above II note 2.

13 [1] See above II note 2.

14 [1] See above II note 2.

15. Whatever acts [of Viṣṇu] the god Brahmā observed as arising out of the different Styles (*vṛtti*), were associated by him (Druhiṇa=Brahmā) with words suitable to their meaning.

16. When the two Asuras, Madhu and Kaiṭabha were killed by Hari (Viṣṇu), Brahmā spoke to him (Nārāyaṇa=Viṣṇu) who was the subdduer of foes (*arindama*).

Origin of the Nyāya

17-18. O god, thou hast killed the Dānavas with varied, pure, expressive and graceful Aṅgahāras; hence this method of personal combat [applicable] to throwing all kinds of missiles will be termed in this world, as Nyāya.[1]

19. Nyāyas[1] are celebrated because this fighting has been made with the Aṅgahāras which are associated as well as genetically connected with them.

20. Then the high-souled Druhiṇa (Brahmā) gave over to the gods this [Style] full of various Psychological States and Sentiments, [for its use] in the production of plays.

21-22. The name Style (*vṛtti*) was made a repository of the various Psychological States and Sentiments. And whatever was made and in whatever manner, the exploits of the god (Viṣṇu) were utilised by the sages in fashioning the similar Styles arising from the Words and the Gestures which have their origin in materials taken from the Nāṭyaveda, and which also have Words and Gestures as their chief characteristics.

23. These Styles which were desired, wellborn and full

17-18 [1] See XI. 74ff.
19 [1] See IV. 170ff.

of various Cāris, were again, taken by me at Druhiṇa's command, for the purpose of making plays (lit. poem).[1]

24. The Verbal Style (*bhāratī vṛtti*) was from the Ṛgveda, the Grand (*sāttvatī*) from the Yajurveda, the Graceful (*kaiśikī*) from the Sāmaveda and the remaining one (i. e. the Energetic or *ārabhaṭī*) from the Atharva-[veda].[1]

25. The Style which is to be applied by the male characters and not by females and which gives a prominent place to speeches made in Sanskrit, is used by the eponymous *bharatas* (actors) as *bhāratī* (Verbal)[1].

Four varieties of the Verbal Style

26. In has four varieties such as the Laudation (*prarocanā*), the Introduction (*āmukha*), the Vīthī and the Prahasana, and these have became its component parts (*aṅga*)[1].

Laudation

27. The Laudation (*prarocanā*) in the Preliminaries is to attain success, prosperity, good luck, victory and removal of all sins.[1]

Introduction or Prologue

28-29. That part of a play where an actress,[1] the Jester or the Assistant has a talk with the Director on some relevant topic, and they use interesting words or adopt any type of the Vīthī or talk in any other way, is called the Introduction (*āmukha*)[1] or the Prologue (*Prastāvanā*) by some. I shall speak in detail about its five varieties (lit. elements).

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24 [1] This is a different story about the origin of the *vṛttis*. See before 2-14.

25 [1] NL. 1054ff. DR. II. 5; SD. 274. AP. modifies this def. by adding *strīyuktā prākṛtoktītā*, Haas, on DR. III. 5 (p.81).

26 [1] Cf, NL. 1008-63; DR. III. 5; SD. 285.

27 [1] Cf. NL. 1070-71ff; DR. III. 6; SD. 286.

28-29 [1] Cf. NL. 1178-81, DR. III. 7 SD. 286.

Five varieties of the Introduction

30. The Accidental Interpretation (*udghātyaka*), the Opening of the Story (*kathodghātā*). the Particular Presentation (*prayogâtiśaya*), the Personal Business, (*pravṛttaka*) and the Transferrence (*avalagita*) are the five varieties of the Introduction (*āmukha*).[1]

31. Of these the characteristics of the Accidental Interpretation (*udghātyaka*)[1] and the Transferrence (*avalagita*)[2] have been mentioned by me. I shall now speak in detail of the characteristics of the rest.

Opening of the Story

32. [That Introduction] in which a character enters [the stage] taking up a remark of the Director or its meaning, is called the Opening of the Story.[1]

Particular Presentation

33. When, over this production [of the Introduction] the Director imposes another production and then a character enters [the stage], it is called the Particular Presentation.[1]

Personal Business

34. [The Introduction] in which the Director speaks on some business in hand, and taking cue from this (lit. with its help) a character enters the stage, it is called the Personal Business.[1]

35. Working out skillfully any of this which may be relevant, the wise [playwright] should construct the Introduc-

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30 [1] Cf. NL. 11-88-89 DR. III. 8. SD. 287.

31 [1] See XX.117 Cf. NL. 1189; DR. III. 14 SD. 288.

[2] See XX. 118; NL. 1192. DR. III. 15; SD. 292.

32 [1] Cf. NL. 1196; DR. III. 9; for an ex. see SD. 289.

33 [1] See NL. 1201-1202; DR. III. 11; for an ex. see SD. 290.

34 [1] Cf. NL. 1214-1215; SD. 291; for an ex. see DR. III. 10

tion (*āmukha*) without encumbering it with [many] characters[1] and speeches.

36. The wise are thus to know the Introduction with different bases. The characteristics of the Vīthī[1] and the Prahasana[2] have been mentioned before.

37. These are the four varieties[1], of the Verbal Style I spoke of. I shall now explain the rules of the Grand Style with its characteristies.

The Grand Style

38. The style which is endowed with the quality of the spirit (*sattva*), the Nyāyas, [proper] metres and has exuberance of joy and suppression of the state of sorrow[1], is called Grand[2].

39. Related to plays expressing the spirit (*sattva*) the Grand Style is known to consist of representation by Words and Gestures.

40. It is to contain the Sentiments such as Heroic, the Marvelleus and the Furious, and to a small extent the Pathetic and the Erotic; and characters in it should be mostly majestic and defying one another[1]

Four varieties of the Grand Style

41. It is known to have the four varieties such as (*utthāpaka*), Change of Action (*parivartaka*), Harsh Discourse (*saṃlāpaka*) and Breach of Alliance (*saṃghāta*)[1].

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35 [1] i.e. actress, Jester or the Assistant. See 28 above.

36 [1] See XX. 111ff. [2] See XX. 101ff.

37 [1] See before 26-30.

38 [1] This shows that no pathetic subject-matter should find a place in this Style.

[2] See NL. 1234ff. SD. 416. DR. II. 53.

40 [1] See NL. 1271-1273).

41 [1] Cf. DR. II. 53 SD. 416, NL. 1274ff.

Challenge

42. One's rising up with a view to conflict after saying "I am getting up [for battle, now] show me your own prowess" is called the Challenge[1].

Change of Action

43 If after leaving the thing which caused the rising up, one takes to other things due to some necessity, it is called the Change of Action[1]

Harsh Discourse

44. A dialogue containing various kinds of word of abuse whether these arise from contempt or not, is called Harsh Discourse[1]

Breach of Alliance

45. Disrupting an alliance for the sake of a policy in favour of a friend or due to an accident or [one's] own fault, is called Breach of Alliance[1].

46. These are the four varieties[1] of the Grand Style that I spoke of. I shall hereafter describe the characteristics of the Graceful Style[1].

The Graceful Style

47. That Style is called Graceful (*kaiśikī*) which is specially interesting on account of charming costumes worn [by *dramatis personae*] mostly women, and in which many kinds of dancing and singing are included, and the themes acted are practices of love and are connected with (lit. arising from) its enjoyment[1].

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42 [1] Cf. NL. 1276, 4278, also cf. DR. II. 54; SD. 416

43 [1] Cf. DR. II. 55; SD. 419; NL. 1279-1282.

44 [1] Cf. DR. II. 54; SD. 418, NL. 1288.

45 [1] Cf. NL. 1298-1299; DR. II. 55; SD. 417.

46 [1] See before 41, 44, 45.

47 [1] Cf. SD. 411; DR. II. 47; NL. 1304ff.

Four varieties of the Graceful Style

48. The Graceful Style is said to have the four varieties such as Pleasantry (*narma*), Beginning of Pleasure (*narma-sphurja*), Unfoldment of Pleasure (*narma-sphoṭa*) and Covert Pleasure (*narma-garbha*).[1]

Three kinds of Pleasantry

49. The Pleasantry which abounds in remarks made in jest, is of three kinds: that based on love, that with pure laughter and that having Sentiments other than the Heroic[1].

50. The Pleasantry is known as connected generally with acts of jealousy and anger mixed with words of rebuke and done in the guise of self-reproach and through to deception of others.

Beginning of Pleasantry

51. The Beginning of Pleasantry is to be known as the first meeting [of lovers] in which words and dresses exciting love [are in evidence], but which ends in fear[1].

Unfoldment of Pleasantry

52. The Unfoldment of Pleasantry is the cause of the Sentiment contributed by short touches of different Psychological States and not by any of them as a whole[1].

Covert Pleasure

53. When the Hero out of any necessity acts incognito through his qualities such as intelligence, [good] appearance and affection, it is called Covert Pleasure[1].

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48 [1] Cf. DR. II. 48; SD. 411; NL. 1308ff.

49 [1] Cf. DR. II. 48-50; SD. 412; NL. 1310.

51 [1] Cf. NL. 1342-1343; DR. II. 51; SD. 413.

52 [1] Cf. DR. II. 51; SD. 414; NL. 1336 f.

53 [1] According to Sāgaranandin *Ārabhaṭī* is an *aṅga* of the *Gauḍī vṛtti*: NL. 1385, Cf. DR. II. 52; SD. 415; NL. 1338 f.

54. These are the four varietes of the Graceful Style that I was to speak about. I shall hereafter describe the Energetic Style which is concerned with a haughty Sentiment.

The Energetic Style

55. The Style which includes mostly the qualities of a bold person (*ārabhaṭa*) such as speaking many words[1], deception, bragging and falsehood, is to be known as Energetic[2].

56. The Style in which there is a representation of model work (*pusta*) falling down, jumping, crossing over, piercing, deeds of magic and conjuration, and varied ways of fighting, is called Energetic[1].

Four varieties of the Energetic Style

57. It has (four) varieties such as Compression (*saṁkṣiptaka*), Commotion (*avapāta*), Elevation of the Plot (*vastūtthāpana*) and Conflict (*saṃpheṭa*)[1]

Compression

58. Conforming to the purpose of the play Compression includes relevant crafts such as many kinds of model works, drawings, and dresses, for a condensed representation of the Plot[1].

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55 [1] 'Many words' probably mean altercation or verbal duel.

[2] Cf. NL. 1348 ff, DR. II. 56-57; SD. 420.

56 [1] See above 55 note 2. C. adds one more def. (C.58) of the *ārabhaṭī*. In trans. it will be as follows: That which includes excitement due to an application of the sixfold policy (*ṣaḍguṇa*), running away due to deception of the enemy, and that which relates to [material] gain or loss, is called the Energetic Style.

57 [1] Cf. NL. 1356 f. DR. II. 56-57. SD. 420.

58 [1] Cf. DR. II. 57-58, SD. 422, NL, 1358 f.

Commotion

59. Commotion is known to relate to the occurrence of fear and jubilation, panic, flurry, many kinds of speaking, quick entrance and exit[1].

Elevation of the Plot

60. That deed which is including panic or is being connected with as giving shelter to [anyone] and includes a combination of all the Sentiments is called Elevation of the Plot[1].

Conflict

61. Conflict (*saṃpheṭa*) is known to include excitement, many fights, personal combats, deception, betrayal and much striking of weapons[1].

62. These are the Styles to be reckoned by the wise in connexion with the drama. Now listen about their application in different Sentiments, which I am going to tell you.

Styles according to Sentiments

63-64. The Style in the Erotic and Comic Sentiments should be Graceful, and in the Heroic, and the Marvellous Sentiments it should be Grand. And in the Terrible, the Odious and the Furious Sentiments one should use the Energetic Style, while the Verbal Style is applicable to the Pathetic and the Marvellous Sentiments[1].

65. I have spoken properly about the Histrionic Representation dependent on Words, Gestures, Sattva, which culminate in Styles. Now I shall treat of the Costumes and the Make-up used in the production of plays.

Here ends Chapter XXII of Bharata's Nāṭyaśāstra, which treats of Styles

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59 [1] Cf. DR. II. 59. SD. 423; NL. 1368f.

60 [1] Cf. DR. II. 59, SD. 420; NL. 1372f.

61 [1] Cf. DR. II. 50; SD. 421; NL. 1380f.

63 64 [1] Cf. NL. 1059-1562. DR. II. 62; SD. 410.

Chapter Twentythree

COSTUMES AND MAKE-UP

Necessity of the Costumes and Make-up

1. I shall speak in due order, O Brahmins, about the Costumes and Make-up; for the entire production [of a play] depends on these.

2. The Extraneous Representation (*āhāryâbhinaya*) deals with the rules of the Costumes and Make-up (*nepathya*). Anyone who wishes for the success of a dramatic production should pay attention to these.

3. Different types[1] of the *dramatis personae* indicated first by their Costumes and Make-up, accomplish the representation without much effort, by means of Gestures and the like.

Four kinds of Costumes and Make-up

4. Costumes and Make-up are of four kinds: model work (*pusta*), decoration (*alaṃkāra*), painting the limbs (*aṅga-racanā*) and [the use of] living creatures (*sañjīva*).

Four kinds of model work

5. [Of these] the model work is of three kinds and of various forms. They are: the Joined Object (*sandhima*), the Indicating Object (*vyājima*) and Moving Object (*ceṣṭima*).

6. The model work which is made up of mat, cloth, skin and the like, is called the Joined Object (*sandhima*)[1].

7. That which is made by means of a mechanical device

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3 [1] *Nānāvastha—nānābhūtā yā śokādyā nānābhūtaśrayāś ca* (Ag. p. 429).

6 [1] *Sandhimaḥ—sandhānatayā nirvṛttaḥ* (Ag. p. 429).

(*yantra*) is called an Indicating Object (*vyājima*)[1] and that which can be made to move, is called a Moving Object (*ceṣṭima*).[2]

8. Hills, carriages, lofty palaces, shields, armours, banner-staffs and elephants[1] which are constructed for use in a dramatic performance are called model works.

Decorations

9. Decorations (*alaṃkāra*) are known as attaching differently flower-garlands, ornaments and drapery after observing the rules relating to different parts of the [human] body.

Garlands

10. Garlands are of five kinds: encircling (*veṣṭita*),[1] spread-up (*vitata*), grouped (*saṃghātya*),[2] knotted (*granthima*), and hung-down (*pralambita*).

Four kinds of ornament

11. Ornaments of the body are known by the wise to be of the four kinds: that to be fixed by piercing the limbs (*āvedhya*), that to be tied up (*bandhanīya*), that to be worn (*prakṣepya*), and that to be put round (*āropya*).

Piercing ornaments

12. [Of these, the ornaments] to be fixed by piercing the limbs are ear-ornaments such as ear-rings (*kuṇḍala*).

Tied-up ornaments

And those to be tied-up (*bandhanīya*) are to be represented by the girdles (*śroṇī-sūtra*) and the Aṅgada (arm-band).[1]

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7 [1] *Vyājimaḥ—vyājād sūtrasyākarṣākādirūpaḥ kṣepas tena nirvṛtto vyājimaḥ* (Ag. p. 430).

[2] Ag. (p. 430) reads this as *veṣṭimaḥ* and explains its as follows: *upari jatu-sikthakādinā veṣṭanena nirvṛtto veṣṭimaḥ.*

8 [1] Emend *nagāḥ* into *nāgāḥ*. See XXIII 190-192 below.

12 [1] Modern *tābij* (Bengali).

Worn ornaments

13. The ornaments to be worn (*prakṣepya*) are the anklets (*nūpura*) as well as the wearing apparels.

Put-round ornaments

And those [ornaments] to be put round (*āropya*) are the golden neck-chain (*hema-sūtra*) and necklaces (*hāra*) of different kinds.

Ornament according to one's habitation and tribal origin

14. I shall now speak of the varieties of ornaments of men and women according to their habitation and tribal origin.

Ornament for males

Head ornaments

15. The crest-jewel (*cūḍāmaṇi*)[1] and the crown (*mukuṭa*)[2] are called ornaments of the head.

Ear ornaments

And the ear-ring (*kuṇḍala*),[3] Mocaka (ear-pendant)[4] and ear-top (*kīla*) are ornaments of the ears.

Neck ornaments

16. The strings of pearl (*muktâvali*) the Harṣaka[1] and the [gold] thread (*sūtra*)[2] are ornaments of the neck.

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15 [1] To be worn on the top of the head, *Cūḍāmaṇiḥ śiromadhye* (Ag. p. 430).

[2] To be worn above the forehead. *Mukuṭo lalāṭordhve* (Ag. *l.c.*).

[3] To be worn in the lower lobe of the ear. *Kuṇḍalam adharapālyām* (Ag, *l.c.*).

[4] To be worn in a hole in the middle of the ear. *Mocakaḥ kārṇaśaṣkulyā madhyacchidre uttara-karṇiketi prasiddham* (Ag. *l.c.*).

16 [1] *harṣaka*—a snake-shaped ornament, *samudgata-sarpādi-rūpatayā prasiddham*. (Ag. *l.c.*).

[2] *Sūtram*—golden neck-chain, *sūtrakam iti guccha-grivā-sūtrāditayā prasiddham* (Ag. *l.c.*).

Finger ornaments

And the Kaṭaka[3] and the finger-ring (*aṅgulīya-mudrā*)[4] are ornaments of the finger.

Ornament of the forearm

17. The Hastavī[1] and the Valaya[2] are the ornaments of the fore-arm (*bāhu-nālī*).

Wrist ornaments

And the bracelet (*rucika*)[3] and the Çūlikā[4] are ornaments of the wrist.

Ornaments above the elbow

18. The Keyūra (armlet)[1] and the the Aṅgada (arm-band)[2] are ornaments to be worn above the elbow.

Breast ornaments

And the three-stringed necklace (*trisara*)[2] is the ornament of the breast.

19. The suspended pearl necklace, the flower-garland and the like, are ornaments for the [entire] body.

Waist ornaments

And the Talaka[1] and the golden thread (*sūtra*)[2] are ornaments of the waist.

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[3] *Kaṭakaḥ* (*vaṭikā*, K.). Ag. (*l.c.*) reads the term differently. He says *veti-keti sūkṣmakaṭaka-rūpā*.

[4] *Aṅguli-mudrā*—In later times the two members of this compound word (*aṅgulīya* and *mudrā*) gave rise to two different synonyms for the object (ring) denoted by it.

17 [1] This seems to be very rarely mentioned in Skt. literature.

[2] This word is the same as Bengali *bālā*.

[3] This seems to be a variant of the word *rucaka*. See note 4 below.

[4] Its seems to be the *cūḍi* (Bengali) from the original *cūḍikā*.

18 [1] To be worn above the elbow. *Keyūre karpara* (*kūrpara*)-*syordhvataḥ* (Ag. *l.c.*). but *ke bāhuśirṣe yauti iti keyūraṃ*, Kṣirasvāmin on Amara, II. 6. 107.

[2] To be worn above the *keyūra*. *Tayor* (=*keyūrayor*) *ūrdhve tv aṅgadam* (Ag. *l.c.*).

[3] *Trisara—trisaro muktālatātrayeṇa* (Ag. *l.c.*).

19 [1] To be worn below the navel; *talakaṃ nābher adhaḥ* (Ag. *l.c.*)

[2] To be worn below the *talaka*. *Tasyāpyadhaḥ sūtrakam* (Ag. *l.c.*).

20. Uses of the ornaments for males should be made thus in case of gods and kings. I shall now speak about the ornaments for females.

Ornaments for females:] Head ornaments

21-22. The Śikhāpāśa[1], the Śikhāvyāla[2], the Piṇḍipatra,[3] the Crest Jewel (*cūḍāmaṇi*)[4], the Makarikā[5], the pearl-net (*muktā-jāla*)[6] with large large meshes (lit. as big as cow's eyes)[7] and the [ordinary] hair-net (*śirṣajāla*) are ornaments of the head

22-23. The Tilaka on the forehead should be produced by many artistic touches, and by group of designs above the eyebrows should imitate flowers.

Ear ornaments

23-26. The ornaments of the ear are the Kuṇḍala, the Śikhipatra[1] the lotus of the braid [of hairs] hung with a string, the Karṇikā[2], the Karṇavalaya[3], the Patrakarṇikā[4], Āvestika[5] the Karṇamudrā[6] the Karṇotkīlakā (ear-top), hung

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21-22 [1] This is same as *cūḍāpāśa* mentioned in Megha, II. 2.

[2] Ag. explains this as *nāgaḥ granthibhir upānibaddho madhye karṇikāsthānīyaḥ*, and adds to explain *piṇḍipatra* as *tasyaiva dalasandhānatayā citra-racanāni vartulāni pātrāni piṇḍipatrāṇi.*

[3] See note 2 above.

[4] The same as mentioned in 15 above.

[5] Ag. reads this *makarapatram*. Is it mod. Bengali *mākaḍi* (=**mākarī*) ?

[6] This is the same word which occurs in Megha, I. 64.

[7] No head ornament with this name seems to occur anywhere else.

23-26 [1] Ag. (*l.c.*) reads *śikhāpatra* and explains this as *śikhāpatra mayūrapicchākāro vicitravarṇa-maṇi-racitaḥ.*

[2] This was never met with before.

[3] This is perhaps the sames as mod. Bengali *kānbāla*>*kaṇṇavalaa*>*karṇavalaya.*

[4] This was never met with before. [5] *ibid.*

[6] This ornament is still in use among women of backward classes.

with a string, the various kinds of the Danta-patras[7] set with jewels, and the Karnapūra[8].

The Tilaka and the Patralekhā[9] are ornaments of the cheeks[1].

26-30. And the *Trīveṇī* is to be known as the ornament of the breast. The two eyes are to be touched with collyrium and the lips are also to be painted. The teeth will have varieties colours and the four of them may have whiteness. When dyed with turmeric their beauty is enhanced. Pearl-like teeth of beautiful young women embellish their smile, and the teeth dyed with the colour of lotus-petals will be lovely, and when dyed with colour of stone the lips will attain the beauty of a blossoms. And an amorous look will constitute their charm.

Neck ornaments

30-31. The pearl-necklace, the snake-group(*vyāla-paṅkti*),[1] the Mañjarī[2], the jewel-string[3] the jewel-necklace[4] and the neck-chain (*sūtra*)[5] are ornaments of the neck.

31-32. The necklace with two, three or four strings as well as a [gold] chain, is the ornament of the neck[1].

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[7] These were possibly made of ivory.

[8] The well-known ear ornament.

[9] The same as *patrabhaṅga* (drawing decorative designs with scented pigments).

30-31 [1] An ornament with the snake-motif; see above 16 note 1. This was never met with before.

[2] *Mañjarī*—This was never met with before.

[3] *Ratnamālikā*—This is to be distinguished from *ratnāvalī* (see note 4 below) which is a bigger necklace; for the word *mālikā* means a small *mālā*.

[4] *Ratnāvalī*—See note 3 above.

[5] *Sūtra* (lit. thread) evidently means a thin thread-like necklace made of gold; cf. *kanakasūtra* in Pañcatantra I. (*vāyasa-dampati-kathā*).

Breast ornaments

32-33. The necklaces with the most artistic work are to be ornaments of the breasts.

The jewelled net is the ornament of the back.[1]

Arm ornaments and finger ornaments

33-34. The Aṅgada (arm-band)[1] and the bangles (*valaya*)[2] are ornaments of upper (lit. the root of the) arms.

The Kharjūra[3] and the Ucchitika[4] are ornaments of the fore-arm. And so also are Kalāpi, and the Kaṭaka

34-35. The Hastapatra,[1] the Puraka[2] and the ring (*mudrâṅgulīyaka*)[3] are ornaments of fingers.

Hip ornaments

35-36. The Kāñcī[1] with a net of pearls, the Talaka, the Mekhalā, the Raśanā and the Kalāpa are ornaments of the hip (*śroṇī*).

36-37. The Kāñcī is [a girdle] of one string, the Mekhalā of eight, the Raśanā of sixteen and the Kalāpa[1] of twentyfive strings.[2]

32-33 [1] Ornaments of the back. have gone out of fashion.

33-34 [1] It is now-a-days called *ananta* in Bengali.

[2] Kālidāsa's Yakṣa (Megha, I. 2) had a kind of *valaya* in his *prakoṣṭha* (fore-arm).

[3] This seems to have imitated date fruits.

[4] *Ucchitikā*—This was not heard of before.

34-35 [1] This was never met with before.

[2] This was never met with before. There is, however, an ornament *hasta-sūtra* (See Apte, *sub voce*).

[3] This compound term was not met with before.

35-36 [1] All the ornaments except *kulaka* have been defined in 36-37 below. *Kulaka* seems to be a girdle of the special kind.

36-37 [1] *Kalāpa* seems to have been used by Kālidasā in the sense of a necklace in Kumāra (I. 42).

[2] The passage seems to be mutilated. For the def. of the *kulaka* is missing. Probably it had four strings of pearls.

37-38. In case of goddesses and queens, these should be a combination of thirtytwo, sixtyfour or one hundred and eight strings.

Ornaments of ankles

38-39. The Nūpura, the Kiṅkiṇī, the string of bells (*ghaṇṭikājāla*) and the ringing Kaṭaka[1] are the ornaments of ankles.

39-40. The Pāda-patra is the ornament of the shanks (*jaṁghā*), and the toe-rings that of the toes, and the Tilakas on the big toe are ornaments of the feet.

40-41. Similarly [an additional decoration of the feet] will be the lac-dye applied to them in various patterns to impart to them the natural colour of Aśoka blossoms.

41-42. These are the decorations of women from the hair to nails [of the feet].[1] Considering the Psychological States and the Sentiments these are to be applied [in different parts of the body].

42-43. These [ornaments] are to applied also after a consideration of the popular tradition (*āgama*),[1] measurements and the colour of the body and practices mentioned in Viśvakarmā's work.[2]

43-44. [In dramatic production] one is not entitled to decorate limbs freely and at one's will, with gold, pearls and jewels.

44-45. Applied with a sense of proportion and put on

38-39 [1] Hollow bangles within which small stone chips are lodged.

39-40 [1] This was never met with before. Ag. (p. 431) reads *tilakā iti vicitraracanākṛtā*.

41-42 [1] Ag. (*l.c.*) *ā-nakhād—alaktaka-rāgaparyantam*.

42-43 [1] Ag. (*l.c.*) explains *āgama* as *upādānakāraṇam*.

[2] An authority on arts and crafts (*śilpa*). But his work on these subjects is lost.

in proper places the jewelled ornaments will lend beauty to the limbs.

45-46. But in the production of plays there should not be a use of too many ornaments; for these will cause fatigue [to actors and actresses][1] while making prolonged movements.

46-47. Moreover weighed down with heavy ornaments one cannot move much, and one so weighed down, is likely to be exausted and to have faint.[1]

47-48. Hence [in a dramatic production] there should be not used ornaments made of pure gold, but those made of lac and inlaid slightly with jewels, will not bring exaustion [to the wearers in a play]. The rules of decoration are optional[1] in case of celestial beings (gods and goddesses); but the decoration of human females are to be made carefully.

49. The celelstial females are to be distinguished for their own roles by means of ornaments and Costumes suited to the various conditions.

50. Women of the Vidyādharas, the Yakṣas, the Nāgas, and the Apsarasas, and the daughters of sages and gods are to be distinguished by their Costumes.

51. The same rule applies also to women of the Siddhas, the Gandharvas, the Rākṣasas, the Asuras, the godly monkeys, and human females.

52. The Vidyādhara women should be made have hairs (*śikhā*) tied a in top-knot decorated with a string of many pearls, and clothes [completely] white.

53. The Yakṣa women and the Apsarasas should have ornaments of jewels, and the same will the dresses of [all]

45-46 [1] A very sensible warning.

46-47 [1] See above 45-46 note.

47-48 [1] For gods are beautiful by nature.

these, except that the Yakṣa women only are to wear the Śikhā.[1]

54. The Nāga women are to wear like the goddesses[1] the ornaments abounding in pearls and jewels, but they are also have a hood[2] [in addition to these].

55. The daughters of sages are to wear a single Veṇī of the hair of their head, and they should not be made to have too much decoration.

Siddha women

56. The Siddha women[1] should have ornaments abounding in pearls and emeralds, and their dresses should be of yellow colour.

Gandharva women

57. Ornaments of the Gandharva women should be made to abound in rubies. And they are to carry a Vīṇā in the hands and to have clothes of saffron colour.

Rākṣasa Women

58. The Rākṣasa women are to have saffires as their ornaments, and their teeth are to be made white and the dresses of black colour.

Goddesses

59. The celestial women are to have *lapis lazuli* and pearls as their ornaments, and their dresses are to be made green like [the colour of] a parrot's tail.

Monkey females

60. The women of the godly monkeys are to have topaz[1] and [sometimes] *lapis lazuli* as their ornaments, and their dresses are to be made of blue colour.

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56 [1] For the Siddha women see Megha I. 14.

60 [1] *Puṣparāga* or *puṣyarāja*(?), cf. NIA. *pokh-rāj*

61. This should be the dress of celestial women[1] in their love-making. But in special conditions their dresses are to be made white.

Human females according to their countries

62. But human females are to have dresses and ornaments according to their places of origin, Listen properly about them.

Women of Avanti and of Gauḍa

63. The young women of Avanti are to have curling hairs, and the women of Gauḍa[1] are generally to have hairs curled, and they are to have the Śikhāpāśa and the Veṇī.

Ābhīra women

64. The Ābhīra women are to have two Veṇīs, and their heads generally have an encircling band and their clothes should mostly be blue.

Women of the North-East

65. The women of the North-East are to hold up their Śikhaṇḍas, and in dressing themselves they cover the body up to their hair.

Women of the South

66. The women of the South are to have Ullekhya[1] with Kumbhīpadaka,[2] and Āvarta[3] on the forehead.

67. Thus, hair-style etc., dresses, ornaments, and application of razor relating, [to the head], hair-cutting

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63 [1] Probably the district of Malda and neighbouring regions of North Bengal.

66 [1] *Ullekhya* is probably connected with Bengali *ulki* (tatto).

[2] Probably the figure of a jar in tatto.

[3] A circular mark in tatto.

etc. should be regulated for the remaining characters according to their habitation and birth.[1]

Ornaments to be worn in the right place

68. An ornament and such other things not put on in its proper place will create no beauty; for by wearing a Mekhalā (girdle) on the breast one will create laughter.

Dresses to suit the condition of females

69. Similarly, the condition of females whose lover has gone abroad and who are afflicted with misery, are to not to have a clean dress, and they are to wear their hair as a single Veṇī from the head.

70 The dresses of women who are separated from their lover, should be white, and they are not to wear many ornaments and not to make a toilet.

71 Such should be [the dresses] of women according to their habitation and the condition [of existence]. Now I shall speak about the proper dresses of men.

Painting the limbs

72. But in their (i.e. men's) case the producers of plays should first of all paint the limbs, and then Costumes according to their habitation should be provided.

Four original colours

75. The four original (lit. natural) colours are black, blue, yellow and red; the limbs should be painted with these.

74. These are the primary colours, and there are besides derivative ones and minor colours. I shall speak about the ways in which the producers are to make them.

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67 [1] C. adds one hemistich (C. 68a) before 62, which in trans. is follows: Courtezans are to have the decoration [of the body] according to their choice.

Derivative colours

75. The bluish white (*kāraṇḍava*) colour, is made up of of the white and the blue, and the yellowish white colour (*pāṇḍu*) of the white and the yellow.

76. The lotus (*padma*) colour is made up of the white and the red, and the green (*harit*) colour, of the yellow and the blue

77 The dark red (*kāṣāya*) colour is made up of the blue and the red, and the pale-red (*gaura*) colour of the red and the yellow.

78. These are the derivative colours. Besides these there are [many] minor colours which may be made up of three or four [original] colours.

Minor colours

79. Of these, the strong colour should form one part and the weak colour two parts; but the blue colour should be taken as directed below.

80. The blue should form only one part while the other colours will form three parts, for the blue is known to be the strongest of colours.

81. Knowing thus the rules of colours which are to be prepared by mixing them variously, one should paint the body of different characters.

82. The painted body on changing its own Costume is to be considered as a matter of convention (*nāṭyadharma*) as beloning to *dramatis personae*.

83. After covering the body and its colour by means of paints and cosmetics an actor should assume the nature of the person whose character he is to represent.

84-85. Just as the soul [of a man] after renouncing the

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83 [1] *Chādya* in the emended text is a case of solecism in the original text.

nature proper to one body assumes another character[1] related to the body of another animal, so a person having [a different] colour and makeup, adopts the behaviour connected with the clothes he wears.

Living beings

86. The gods, the Dānavas, the Gandharvas, the Yakṣas the Rākṣasas and the Pannagas (Nāgas) are called living beings, [for] they in the present case constitute the body of the soul.

Lifeless objects

87. Hills, palaces, mechanical contrivances (*yantra*), shields, armours, banner-staffs and various weapons are known as lifeless objects.

Lifeless objects in human form

88. But whenever necessary (lit. due to a reason) they may assume a human from with [suitable] dress and speech[1] according to the dramatic convention.

Painting the limbs

89. After learning the rule of making colours one should paint the limbs [of the *dramatis personae*] in conformity with their habitation, birth and age.

Colours for gods

90. Gods[1] as well as the Yakṣas and the Apsarasas should be painted reddish yellow, and Rudra, Arka (the Sun) Druhiṇa (Brahmā) and Skanda are to have the colour of gold.

84-85 [1] This statement is based on the belief that man can change himself into any animal after uttering proper *mantras*.

86 [1] Cf. XXV. 22-23. Here the author seams to speak against the bringing living creatures on the stage. The same is the case with 200-201 below.

88 [1] See Bāla. I

91. Soma (the Moon), Bṛhaspati. Śakra (Indra) Varuṇa and the stars, the ocean, the Himālayas, and Gaṅgā (the Ganges) are to be made white in colour.

92. Aṅgāraka (Maṅgala = Mars) should be painted red, and Budha and Hutâśana (Agni) yellow, and Nārāyaṇa and Nara as well as Vāsuki should be dark blue (*śyāma*).

Colour for demi-goods

93. The Daityas, the Dānavas, the Rākṣasas, the Guhyakas, mountains, the Piśācas, Yama and the sky are dark blue in colour.

94. The Yakṣas, the Gandharvas, the Bhūtas, the Pannagas (Nāgas), the Vidyādharas, the Pitṛs aud the monkeys are of various colours.

Colours for human bèings in different regions

95. Human beings who dwell on the Six Continents[1] (*ṣaṭ-dvipa*) are to be painted in the colour of burnished gold.

96. But among the inhabitants of Jambudvīpa[1] where men of various colours live, every one except those who dwell in the North Kuru region should be given the colour of gold.

97. In Bhadrâśva[1] people should have the white colour, and in Ketumāla[2], they are blue. But in the rest of the subcontinents people should be made reddish yellow (*gaura*).

Colours for Bhūtas and dwarfs

98. Bhūtas are known to be of various colours. They are dwarfs with odd faces and may have faces of boars, rams, buffaloes and deer as well[1].

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95 [1] Other than Jambudvīpa, see below 96-97.

96 [1] Jambudvīpa here means probably Asia.

97 [1] This is a division (*varṣa*) of Jambudvīpa, probably Iran.

[2] This is another division of the Jambudvīpa, probably Central Asia. In all there are nine such divisions.

98 [1] Cf. Buddhacarita, XIII. 19, 23.

Colours of people of Bhārata-varṣa

99. Besides, listen now about the different colours of the people of Bhāratavarṣa. Kings there should be of lotus colour, or dark blue or reddish yellow [in complexion].

100-102. And the happy mortals there are to be made of the reddish yellow (*gaura*) colour. Those who practice vile acts, are possessed of evil spirits, diseased or engaged in penance and in laborious work, and are of inferior birth, should be made brown (*a-sita*, lit. not fair). And the sages should always be given the colour of plum (*vadara*). But brown should be the colour of sages observing penance (*tapas*).

102-103. And out of any necessity and also according to one's (author's) pleasure, colour of persons may be varied according to their habitation, birth and age.

103-104. An expert in [dramatic] production should paint persons after knowing their place of action, and time of action, birth and the region of the earth they dwell in.

Colours of different tribes

104-105. Kirātas,[1] Barbaras[2] Andhras,[3] Dramilas,[4]

104-105 [1] Colours mentioned in this and the following passages probably show that the groups alloted a special colour are *approximately* of the same complexion and not actually of the colour mentioned. These passages seem to give a valuable information about some ethnological features of ancient India. Pre-Aryan people including the Dravidians (Andhras and Dramilas) were not fair in complexion. The separate mention of the Southerners after Andhras and Dramilas (Draviḍas) taken along with some Northern tribes like the Kāśis and Kosalas, seems to show that the NŚ. here records the tradition of their once living in the North. Kirātas—a hill tribe probably living in the Himalayan region; see Mbh. XII. 207, 43.

[2] Barbaras—Some non-Āryan tribe mentioned very rarely in Skt. literature (Mbh. XII. 207, 43). This may be a synonym of Mleccha as well.

[3] Andhras—This tribe is well-known in history and literature. See XVIII. 44 note.

[4] Dramilas—Known is Pali (Mahāvaṃsa) as Damila (modern Tamil).

Kāśis,[5] Kosalas,[6] Pulindas[7] and the inhabitants of the South[8] are mostly known to be brown (*asita*, lit. not white).

105-106. Śakas,[1] Yavanas,[2] Pahlavas (Pahravas)[3] and Vāhlikas (Bāhlikas)[4] who dwell in the North,[5] should be made almost reddish yellow.

106-107. Pāñcālas,[1] Śūrasenas,[2] Oḍras,[3] Māgadhas,[4] Aṅgas,[5] Vaṅgas[6] and Kaliṅgas[7] should be made dark or deep blue (*śyāma*) in complexion.

Colours of different castes

107-108. Brahmins and Kṣatriyas should be always made reddish yellow[1] and Vaiśyas and Śūdras dark or deep

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[5] Kāśi—The tribe after which the ancient kingdom of Kāśi and the city of that name were known. It lost its separate entity before the time of Buddha.

[6] Kosala—The tribe giving name to the ancient kingdom of Kosala.

[7] Pulinda—An aboriginal people living probably in the Vindhya region. See Mallinātha on Raghu, XVI, 32; also Paṇha I. 1. and Ṇāyā I. 1.

[8] They may be members of Kol and other tribes living in the South.

105-106 [1] Śaka—Hordes of nomadic tribes on the outskirts of North Indian plains; mentioned in Manu X. 44.

[2] Yavana—Probably the same as the people mentioned in Pāṇini.

[3] Pahrava (Pahlava)—Usually taken to mean Parthians who annexed the Western Punjab in about 140 B.C.

[4] Vāhlika (Bāhlika)—Inhabitants of the region known as Balkh settled on the Beas and other rivers. See Rām. II. 68. 18-19 and also Mbh. VIII. 7. 41.

[5] The tribes mentioned here came from their home in the North-West.

106-107 [1] Pañcāla tribe is well-known in Mbh.

[2] Śūrasena—The tribe which once settled around Mathura. It gave its name to the principal Pkt. of the Indian drama (Śaurasenī).

[3] Oḍra—The name of a tribe after which the modern Orissa (Oḍriviṣaya) was named. See Manu. 10; 44.

[4] Māgadha—The tribe after which the ancient country of Magadha was named.

[5] Aṅga—The tribe after which the ancient country of Aṅga was named.

[6] Vaṅga—The tribe after which the ancient Vaṅga (South-East Bengal) was named.

107-108 [1] Reddish yellow colour(*gaura*) assigned to Brahmins and Kṣatriyas probably show that when the various theatrical conventions were crystalised,

blue (*śyāma*) in complexion.[2]

Rules for the beard

108-109. After painting the face and other limbs according to the rules one should provide beard to persons after considering their habitation, profession and religious rites.

109-110. The beard according to the change of conditions of persons should be of four kinds: white (*śuddha*),[1] black (*śyāma*)[2] smartly done (*vicitra*)[3] and bushy (*romaśa*, lit. hairy).[4]

110-111. The beard of religious mendicants (*liṅgin*)[1] ministers, chaplains and persons who are indifferent to sensual pleasure[2] or have consecrated themselves for any ritual[3] should be made white.

111-113. The beard of celestial males, such as the Siddhas[1] and the Vidyādharas,[2] kings, princes, officers of the king and persons who are gallants and proud of their youth,[3]

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these two sections of the society still retained their original Aryan features one of which was ceratainly the colour of their skin. The dark colour of the Vaiśyas tnd Śūdras similarly shows in all likelihood that these were not Aryans or Aryans of the pure type. [2] See not I above.

109-110 [1] But according Ag. *Śuddha* means clean-shaven, (*kṣureṇa sarvadā vāsitam*,). He evidently assumes his contemporary fashion in the past.

[2] *Syāma*—ordinarily black in colour; but see above.

[3] *Vicitra*—cut or done in a special fashion.

[4] *Romaśa*—bushy, *romaśam iti yathotpannam* (Ag. *l.c.*), 'bushy means as they are naturally grown'. The last three classes do not seem to be mutually exclusive.

110-111 [1] *Liṅginām*—ब्रह्मचारिवानप्रस्थादीनां मध्यस्था ये च पुरुषा ये भिक्षां समाश्रिता इत्यर्थः (Ag.).

[2] *Madhyasthā*—मध्यस्था इति नोत्तमानामधमानाम् इत्यर्थः (Ag.).

[3] Even now the custom among some Hindus is that they shave themselves clean before consecrating themselves for some special kind of *daiva* and *paitra* rites.

112-113 [1] A class of demigods. See Kumāra. 1,5.

[2] A class of demigods. See Bhartṛhari's Vair. Śat. 24.

[3] Ag. says यौवनोन्मादिन इत्यमात्यपुरोधसोऽपीति भावः (p. 434).

should be made smartly done (*vicitra*) by the producere of plays.

113-114. The beard of persons who are sorry for not having fulfilled their promise, and are ascetics or have been struck with any calamity, should be made black.

114-115. The beard of Vedic seers, ascetics and persons observing a long-standing vow, and of those who are bent on revenge should be made bushy (*romaśa*).

Rules for different Costumes

115-116. Thus the beard should be made of different kinds. I shall now speak of costumes suited to different occasions.[1]

116-117. Clothes coming from many marts are of various kinds. They are [chiefly] of three kinds: white, red and variegated.

117-118. Costumes are of three kinds: white, variegated and soiled (*malina*). I shall now explain their difference according to use made by producers.

118-120. In going to the temple of gods, observing some auspicious rite or a vow or at the conjunction of some Tithis and stars, or at the time of marriage or any other sacramental rites, men and women should have white costumes, and the same is the rule for disciplined man in general.[1]

120-121. Costumes of gods, the Dānavas the Yakṣas, the Gandharvas, the Uragas (Nāgas), the Rākṣasas, kings, and people of foppish nature should be variegated.

121-123. Costumes of old Brahmins, leaders of bankers' guild, ministers, chaplains, merchants, ascetics, those

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117-118 [1] See above 85ff.

118-120 [1] This is the interpretation of Ag.

who occupy the same position[1] as the Brahmins, Kṣatriyas, and Vaisyśas should be white, in a dramatic production.

123-124. Costumes of lunatics, intoxicated persons, wayfarers and persons struck with calamity should be made soiled.[1]

124-125. In case of costumes of the white and variegated class, the experts in dramatic theory should provide upper garments of white, red and variegated colour, and in case of a dirty man, he should be given a soiled cloth.

126. Costumes of the sages; the Jain (Nirgrantha) and the Buddhist (Śākya) monks, the and the Yatis and the Pāśupates should be made according to their respective sectarian rules and with an eye to what may have influence on the people.

127. Ascetics [in general] should be made to wear a tattered cloth, barks and skin. And the costumes of the wandering ascetics, sages and Buddhist monks should be made of dark red (*kāṣāya*) cloth.[1]

128. To the Pāśupatas should be given a variegated dress, and costumes of persons of low birth should be made as befits their profession.

129-130. To persons engaged in guarding the harem should be given armour and clothes of dark red (*kāṣāya*) colour. The same should be the dresses of females when they are in special conditions.[1]

130-131. Costumes of the warriors (lit. heroes) should be suitable for fighting a battle, and they are to be provided with varied weapons, armours with quivers[1] attached, and with bows.

121-122 [1] That is, those who follow professions other than that which which were usually prescribed for them. For example, a Kṣatriya acting as a teacher, Brahmin acting as a trader or a Vaiśya as a fighter, or a Sudra in any such position.

129 [1] For example, when they act as guards.

131-132. Kings should always be made to have a many-coloured dress; but when due to affliction under any evil star[1] they are engaged in any propitiatory rite, their costumes should be exclusivly white.

132-133. Thus should be made the clothes of persons (lit. types men and women) of the superior, the middling and the inferior classes according to their age, birth and other conditions (lit. qualities).

133-134. These are the rules of costumes in a dramatic production, according as persons attain different conditions, and practice good or bad deeds.

Use of masks

134-135. Similarly different masks (*pratiśira*)[1] are to be used for gods and men, according to their habitation, birth and age.

Three kinds of crown

135-137. [In the masks], crowns for the gods and kings are of three kinds: Pārśvâgata (=Pārśvamaulī)[1], Mastakī and Kirīṭī.[2] For the gods [in general], the Gandharvas, the Yakṣas, the Pannagas (Nāgas) and the Rākṣasas, the crowns of the Pārśvamauli (Pārśvâgata) type have been generally prescribed.

137-138. And the Kirīṭī crown has been prescribed for the superior gods, and the middling gods are to have crown of the Maulī (=Mastakī?) type, while the common (lit.

134-135 [1] Pkt. *paḍisisaa*=Skt. *pratiśirṣaka* (Karp I.). It is not laid down anywhere whether masks are to be used in all types of plays and for all characters.

135 [1] Pārśvâgāta (=Pārāva+āgata), that which has come from the Parśus, mentioned in the Ṛgveda. Hence a Pārsvâgata crown may be the cylindtical crown used by the Persians.

[2] The bridegroom's *ṭopar* (a tall conical hat) in Bengal represents probably the crown of the Kiriti type.

inferior) gods are to have crowns of the Pārśvamauli[1] type.

138-139. The kings should be given crowns of the Mastakī type. While the Vidyādharas, the Siddhas and Cāraṇas[1] should be provided with crowns made up of their knotted hairs (*keśa-mukuṭa*).

140-141. Hairs and eyes of Rākṣasas, Dānavas and Daityas should be of tawny colour, and they should have tawny moustaches; and their crowns and faces should be treated similarly. And those among them who are of high type should have crowns of Pārśvamauli type.

141-143. Why are the crowns attached to the heads of goods and of mortal kings in a dramatic production? [Answer]. In the Vedic cult there is the rule of cutting of hairs. Wearing crown has been sanctioned for a person who has shaved his hairs in connection with a sacrifice, and would like to cover his head because the hairs are not long.

143-144. The ministers, Kañcukins (armour-bearer), leaders of the merchants' guild, and priests should have masks with a piece of cloth tied round the head like a turban.[1]

144-145. And the masks of the army-leaders (*senāpati*) and the crown-prince should be provided with a small crown (*ardha-mukuṭa*, lit, half-crown) and such should be done in case of a Mahāmātra (high royal officer).

145. Masks of the Piśācas, lunatics, the Bhūtas, spiritual aspirants, ascetics and those who have not yet fulfilled their promise should have long hairs.

Rules of different hairs

146-147. The head [in the mask] of the Buddhists

138-139 [1] Cāraṇas are demigods who sing the praise of superior gods.

(*śākya*), monks experts in Vedic studies (*śrotriya*), the Jain (Nirgrantha) monks, wandering ascetics, and those who have consecrated themselves for some rites or for a Vedic sacrifice, should have their heads shaven clean. And according to their [respective] sectarian doctrine the remaining ascetics should have their heads shaven or should have curling hairs or hairs loosely hanging down.

148-149. Dhūrtas (crooks) and those carry on their professions at night (i.e. thieves, robbers ete.) and men of gallant nature should have curling hairs.

149-150. Heads of boys should be adorned with three Śikhaṇḍas[1] and that of the Munis should have a crown of matted hair (*jaṭā-mukuṭa*).[2]

150-151. Menials should have three Śikhās on their head or will have the head shaven clean. And the Jester should have a bald head or head with the Kākapada (lit. crow's feet).[1]

151-152. As for the rest [of persons] the head [in the mask] should be treated in a dramatic production in relation to their habitation, birth and age.

152-153. Thus after intelligently distinguishing different modes of existence by means of ornaments, various costumes and garlands, one should build up imitation of special conditions, from which proceed Sentiments in the production [of a play].

154. Men and women having been treated like this (lit. made to attain these conditions), all Psychological States of gods should be made human.

149-150 [1] *Sikhaṇḍa* means locks of hair left on the head. These are three or five in case of the *Kṣatriyas* (vide Apte *s.v.*).

[2] The Uṣṇīṣa of Buddha image is probably a symbol of matted hairs.

150-151 [1] For *kākapada* see Apte *s.v.*

Sañjīva

155-156. Producers should not prescribe want of twinkling of eyes in case of gods. For all Psychological States and Sentiments in this world are based on looks, and the meaning [of words] resting in looks are represented afterwards by gestures. One should thus know of make-up of limbs, which relate to different characters.

157. Now I shall speak of the characteristics of what is known as Sañjīva (=living creature). The entrance of animals [in the stage] is called Sañjīva.[1]

158-159. Animals may be four-footed, two-footed and with no foot (*apada*). Of these, serpents are without foot, birds and men are two-footed, and different animals in the forest or in human settlements are known to be fourfooted.

Use of weapons

159-160. Those who are engaged in fight, angry conflict or siege, in a play are to be given different weapons[1] in a drama.

160-161. Weapons should be made by experts with proper measurements. I shall now describe these together with the rules for their measurement.

161-162. The Bhiṇḍi should measure twelve Tālas, the Kunta (javelin) ten and the Śataghni, the Śūla (spike), the Tomara and the Śakti (spear) eight.[1]

162-163. The bow should measure eight Tālas, and its width[1] should be two cubits. Arrows, mace and the Vajra should be four Tālas long.

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157 [1] This seems to show clearly that sometimes living animals were brought on the stage. This was, however, not the general rule. See XIII. 106-107.

159-160 [1] See Ag. on this point.

161-162 [1] For the measurement of Tālā see III. 21 note.

162-163 [1] 'Width' here means the distance between the bow and the string at the time of shooting an arrow.

163-164. The sword should measure forty Aṅgulis and the disc (*cakra*) twelve and the Prāsa the latter's half.

164-165. The Paṭṭisa will measure like the Prāsa, and the rod (*daṇḍa*) should measure twenty Aṅgulis while the Kampana (Kaṇapa) will be of the same measure.

165-166. The shield (*carma*) should be sixteen Aṅgulis in width and two cubits in length, and it should have Vālyas (hairs?) and bells attached to it. Kheṭaka (rider's shield) should be thirty aṅgulis in width [and two cubits in length][1],

Use of other Objects

167-168. The Jarjara[1], the Daṇḍakāṣṭha[2], masks, umbrellas, chowris, banner-staffs, and water-jars (*bhṛṅgāra*)[3] and every other thing that men make use of, are the accessoris in [the production of] a play.

168-169. The characteristics of all these are to be considered by those to whose sphere they belong. Now I shall speak of the characreristics of the Jarjara and the Daṇḍakāṣṭha.

Indra's Banner-staff

170. Trees grown on white soil and cut down under the Puṣyā asterism have been made eligible for Indra's bannerstaff by the great Viśvakarmā[1].

Tha Jarjara

171-12. Some of these trees should be [fashioned into] the Jarjara by a carpenter. The branch of a tree may also be [made] the Jarjara[1]. But a bamboo will

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167-268 [1] See III. 73ff. [2] See I. 58-61 note 2, [3] See I. 58-61.

170 [1] See Ag. on this point.

171-172 [1] See above 167-168 note 1.

be most suitable [for this kind of work]. I shall speak about its characeristics.

172-173. A bamboo grown on white soil and (cut down) under the Puṣyā asterism, should be carefully gathered with an observation of proper rules. Its joints should not be much developed, it should not have branches and should not be worm-eaten.

174-175. As to its measurement, it should be one hundred and eight aṅgulis (4½ cubits) long, and should have five sections and four joints, only one Tāla in circumference. But its joints should not be very prominent (lit. thick), and it should neither be worm-eaten nor scratched by friction with other bamboos.

175-176. After smearing it with honey and ghee, and worshipping it regularly with garlands and incense, one should gather a bamboo for making a Jarjara.

176-177. The ceremonies and their order[1] which have been prescribed in case of [consecration of] the great Indra's banner-staff, should be observed also in case of the holy bamboo [for converting it into the Jarjara.]

176-178. It many have long and short sections. But when the top of each of these sections is perfectly round, it is called the holy bamboo[1].

178-179. This is the rule in connexion with the characteristics of the Jarjara. I shall hereafter speak of that of the Daṇḍakāṣṭha.

The Daṇḍakāṣṭha

179-180. The Daṇḍakāṣṭha[1] should always be made of the Bilva or the Kapittha tree or the bamboo. It should be curved[2] and have three bents and should have

176-177 [1] See NŚ. III. 73-75ff.
179-180 [1] See NŚ. I. 58-61 note 2.

[good] characteristics.

180-181. That which is neither worm-eaten nor diseased, and has small (lit. poor) branches, is called the Daṇḍakāṣṭha.

181-182. He who well get fashioned the Jarjara and the Daṇḍakāṣṭha devoid of the said characteristics, will certainly sustain a great loss.

Making of masks

182-183. Similarly one should prepare with proper measurement the Paṭī for making the head. The mesurement may be one's own or it many be thirtytwo Aṅgulis. The Paṭi should be made by using the Bilva paste on cloth.

184-185. Masks should be made with ashes or husks of paddy being mixed up with the Bilva-paste or some watery form of it, after covering these with cloth smeared with the thick Bilva-paste.

185-186. The Paṭī [thus prepared] should neither be too thick nor too thin, and neither should it be made too soft.

186-187. After getting it (the Paṭī) dried up by fire or the sun, one should pierce holes in it according to the rule, by means of a sharp instrument, and these holes should be made after dividing it into two [equal] halves.

188. In the Paṭī so prepared an opening six Aṅgulis long and one Aṅguli wide, should be made according to one's own measure, in the form of the forehead, and it should have [two] angles [at the two end].

189. Then [a pair of] openings two Aṅgulis long and one and a half a Aṅguli wide, should be made for the cheeks, and after [this has been done for] the cheeks, [other openings] three Aṅgulis more [in length] are be made for ears.

190. The opening for ears being three Angulis[1] long the same should be the length for the opening of the mouth, and afterwords the symmetrical neck (*avaṭu*)[2] should be made equal to twelve Aṅgulis.

191-192. So much about the rules for the cutting of openings in the Paṭī for covering the head. On this are to be placed various forms of crowns set with many kinds of jewels, and decorated with different artistic designs.

Other accessories

192-193. And at the production of a play (lit. here) one should use differently in relation to *dramatis personae* many kinds of accessories (*upakaraṇa*) demanded by the art of theatre.

193-194. Now, all the manufactures or crafts that are executed in this world of moving and immobile objects, are to be known as the accessories in [a performance].

194-195. [And to obtain them] one is to go to a country which has got it. For [obtaining] such accessories in a dramatic production men have no other means.

195-196. One who produces an [ordinary] object of art, prescribes its measurement and description.[1]

196-197. Large objects which require much iron to make them are not for our theatrical productrions. Why? Because they create fatigue [in actors].

197-198. Imitation of any object which exists in this world of living being, with different characteristics, may be included in the accessories [to be used] in the performance of a drama.

198-199. But palaces, houses and vehicles and various weapons, cannot be produced for the stage realistically (lit. in due manner).

Realistic and Conventional objects

199-200. Some accessories, [however], will be Realistic while others will be Conventional. Any thing following its natural form is called Realistic, while any deviation from the same will be known as Conventional.

200-201. Accessories for use on the stage should not be made with stone (*nagasāra*) as well as iron, for these due to their heaviness will create fatigue [in actors].

201-202. Objects which are light in handling should be made with lac, wood, leather, cloth, Bhāṇḍa and sliced bamboo, for their use as accessories in a dramatic production.

202-204. Skeleton frames of armours, shields, banner-staffs, hills, palaces, peaks of mountains, horses, elephants, aerial cars, and houses should first be made with pieces of sliced bamboo, and then these should be given likenesse of such objects related to Psychological States, by covering them with cloths of requisite colour.

204-205. But if it is not found possible to use cloth suitably for this purpose, then palm-products and mats (*kiliñja*) may also be used instead.

205-206. Similarly weapons of various forms are to be made with grass and pieces of sliced bamboo, and with lac and Bhāṇḍa.[1]

206-207. Imitation legs, heads, hands and skin should be made in their likeness with grass, mat and Bhāṇḍa.

207-208. All the articles should be made with earth in various forms in imitation of their proper forms.

208-209. Various hills and shields, armours, and banner-staffs are to be made with Bhāṇḍa, cloth, bees-wax, lac and sheets of mica.

205-206 [1] *Bheṇḍa* K, *bhāṇḍa* C. भाराडै (भेराडै) रित्यलाबुदल-खड्गादिभिः Ag.

209-210. And fruits and flowers growing in various regions, and the various ornaments (*bhāṇḍa*) should be made with lac. Similarly they may be made with Bhāṇḍa, cloth, bees-wax and very thin copper-sheets.

Making of ornaments

211-212. Jewels should be made with thin sheets of mica coloured with indigo or other plants or seeds, and these should be mounted on very thin sheets of copper or tin.

212-213. The different kinds of crowns of which I spoke before, should be made dazzling with loosely attached pieces of mica, so that they may shine like jewels.

213-214. In cases of [all] these objects, instructions [for their making] have not been mentioned in the Śāstras. One must act according to the directions of the Ācārya and be guided by relevant reasoning.

214-215. This is the rule of action regarding the future mortals, [that should be adopted in dramatic production]. Why ? Because want of sufficient strength will occur in men [of the future generation].

215-216. Mortals of poor strength should not make any [undue] physical exertion, and hence it is not desirable that their crowns or ornaments should be made with gold and jewels.

216-217. For in battle, personal combat, dance and in representing acts of challenge, persons burdened with heavy weight will feel fatigue and may even faint.

217-218. When the actor is overcome with pain or fatigue or is fainting, his performance is spoilt. One may even endanger his life by making movements with difficulty under such conditions.

218-219. Hence ornaments are to be made with thin sheets of copper, coloured sheets of mica, Bhāṇḍa and bees-

wax covered with thin sheets of mica or mica dyed red, blue and green.

219-220. Thus by following the popular practice or exercising one's own discretion one is to make properly theatrical accessories.

Use of weapons on the stage

221. No missile should be released on the stage, and no weapon should pierce or strike anyone. They should simply touch a spot, and the weapons are to be used only to make a gesture [of an attack].[1]

222. One should release missiles on the stage after a training for it or this training should make him capable of creating an illusion in this regard.

223. Any [relevant] instruction which I may have omitted regarding the present topic, is to be gathered from the popular usage (lit. people). This is all about the Extraneous Representation that I was to tell you. I shall hereafter speak of the Harmonious Representation on the stage (*sāmānyâbhinaya*).

Here ends chapter XXIII of Bharata'a Nāṭyaśāstra,
which treats of the Extraneous Representation.

CHAPTFR TWENTYFOUR

HARMONIOUS REPRESENTATION

Importance of Sattva

1. The Harmonious Representation (*sāmānyâbhinaya*)[1] is known to depend on Words and Gestures. [Among these] one should take special care about the Sattva[2], for the dramatic production has this as its basis.

2. The Histrionic Representation with an exuberant Sattva is superior, the one with the level Sattva is middling, and that with no [exercise of] Sattva is inferior.

Definition of Sattva

3. Sattva is something invisible; but it gives support to Psychological States and Sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the Sentiments [to be produced].

Feminine graces in a drama

4-5. Dramatic experts know the young women's Graces (*alaṃkāra*, lit. ornament) to be the support of Sentiments in a drama,[1] and these consist of changes in respect of their faces and other limbs. Of these, firstly the change of limbs

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1 [1] Ag. seems to have no very convincing explanation as to why *sāmānyābhinaya* was so called. He discusses it from different points of view (pp. 436-430). From the contexts of this chapter as well as the def. given here in 72 below, it appears that the expression means harmonious use of the four kinds of *abhinaya* (VI. 23), and as such it should be distinguished from the *citrābhinaya* (XXVI.) which applies only to the special representation of various objects and ideas. [2] See VI. 22 note.

3 [1] See VI. 22 note.

4-5 [1] Cf. DR. II. 30a; BhP. p.6. 1.20; ND. p. 203.

(*aṅgaja*)[2] is of three kinds next the natural (*sahaja*)[3] change of ten kinds, and involuntary (*a-yatnaja*)[4] change, of seven kinds.

Physical Graces of women

6. Feeling, its expressions ordinary or graceful, arising from one another being different aspects of Sattva, is connected with the physical nature.[1]

Origin of Graces

7. Sattva partakes of the nature of the body, and feeling (*bhāv*) arises from Sattva, while its ordinary expression (*hava*) from feeling, and its graceful expression (*helā*) from the ordinary one.[1]

Ordinary expression of Feeling

8. Bhāva is so called because of its representing (*bhāvayan*) the inner feeling of the play-wright by means of expression coming from speech, limbs, face and Sattva.

Graceful expression of feeling

9. Sattva with excessive feeling (*bhāva*) [manifests itself] in relation to persons of the opposite sex. And the ordinary expression (*hāva*) should be marked as relating to its various conditions.[1]

10. In the same connexion (lit. there) Emotion (*hāva*) should be known as arising from the mind (*citta*) and manifesting itself in changes of eye-brows and the Recaka of the neck, indicative of the Erotic Sentiment.[1]

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[2] See DR. II. 30b; ND. p. 203.

[3] See DR. II, 32-33a; ND. p. 203.

[4] See DR. II. 31 ; ND. p. 203.

6 [1] Cf. DR. II, 30b.

7 [1] Cf. DR. II, 33b-34b.

8 [1] Cf. DR. II. 33b; ND. p. 204. BhP. p.8. 1.4-10.

9 [1] See below 10 note 1, K. reads 9a as

10 [1] According to ND. (p.204) the *bhāva* relates to a slight manifestation

11. Everyone's ordinary feeling, which depend on the Erotic Sentiment, and reveals itself through graceful movements (*lalitâbhinaya*) is called the graceful expression of feeling (*helā*) by the wise.[1]

Natural Graces of women

12-13. The ten natural Graces (*alaṃkāra*) of women are: Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*), Dishabille (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kilakiñcita*). Manifestation of Affection (*moṭṭāyita*), Pretended Anger (*kuṭṭamita*), Affected Coldness (*bibboka*), Lolling (*lalita*), and Want of Response (*vihṛta*).[1]

Sportive Mimicry

14. Imitating the behaviour of a lover by means of relevant words, gestures and make-up (*alaṃkāra*, lit. ornament) which are delightful and inspired by affection, is called Sportive Mimicry (*līlā*).[1]

Amorous Gestures

15. Relevant changes of the special kind relating to the standing and sitting postures as well as to gait and the movements of hands, eye-brows and eyes, [which occur at the sight of the beloved] are called Amorous Gestures (*vilāsa*).[1]

Dishabille

16. The great beauty that results from the slightly careless placing of garlands, clothes, ornaments and unguents,

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of erotic feelings through words and gestures, while the *hāva* to a very clear expression of one's emotion through various gestures.

11 [1] Cf. DR. II. 34b; BhP. p.8, l.13-14. According to ND. (pp. 204-205) these three aspects of women's Sattva depend on one another. For example, the *hāva* depends on the *bhāva*, and the *helā* on the *hāva*.

12-13 [1] DR. II. 37b; BhP. p. 9. l. 5. ND. p. 205.

14 [1] Cf. DR. II. 37b; BhP. p. 9. l. 5; ND. p. 205.

15 [1] Cf. DR. II, 38a, BhP. p. 9, l. 6-7, p. 205.

is called Dishabille (*vicchitti*).[1]

Confusion

17. Inversion of various items such as words, gestures, dresses, and make-up and Sattva due to intoxication, passion and joy, is called Confusion (*vibhrama*).[1]

Hysterical Mood

18. Combination of isolated states of smiling, weeping, laughter, fear, sickness, fainting, and fatigue on account of [excessive] joy, is called Hysterical Mood (*kilakiñcita*).[1]

Manifestation of Affection

19. Manifestation of Affection (*moṭṭāyita*) occurs through Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*) and the like, when at the mention of the beloved, one is being asorbed in thought of him.[1]

Pretended Anger

20. Pretended Anger (*kuṭṭamita*) arises on account of the joy and perplexity in [lover's] touching the hair, the breast, the lip and the like, and it is feigning distress when actually there is delight.[1]

Affected Coldness

21. The indifferenee which women show [to their] lovers] on account of vanity and pride, after they have realised their cherished desire (*i.e.* conquering the lover's heart), is called Affected Coldness (*bibhoka*).[1]

Lolling

22. Graceful movement of hands, feet, brows, eyes,

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16 [1] The word is Pkt. in form and comes probabably from *vikṣipti*. Cf. DR. II. 38b; BhP. p. 9. l. 8-9; ND. p. 205.

17 [1] Cf. DR. II. 39a; BhP. p. 9. l. 10-11. ND. p. 205.

18 [1] Cf. DR. II. 39b; BhP. p. 9, l. 12. ND. p. 206.

19 [1] Cf. DR. II. 40a, BhP. p. 9, l. 13-14; ND. p. 206.

20 [1] Cf. DR. II. 40b; BhP. p. 9, l. 15-16; ND. p. 206.

21 [1] Cf. DR. II. 41a; BhP. p. 9. l. 17-18; ND. p. 205-206.

lips etc. made by women is known as Lolling (*lalita*)[1].

Want of Response

23. That due to bashfulness, pretence and nature, women do not make any reply [to her lover] even when they have heard his words, is called Want of Response (*vihṛta*)[1].

Involuntary Graces of women

24. The Involuntary [Graces] are: Beauty (*śobhā*), Charm (*kānti*), Delicacy (*mādhurya*), Radiance (*dīpti*), Self-control (*dhairya*), Courage (*prāgalbhya*) and Dignity (*audārya*)[1].

Beauty

25. Decoration of limbs on account of good physical form, youth and loveliness being renderd manifest after the enjoyment [of love], is called Beauty (*śobhā*)[1]

Charm and Radiance

26. Beauty which is full of a lover's passion, is called Charm (*kānti*)[1]. A high degree of charm, is called Radiance (*dīpti.*)[2]

Delicacy

27. Moderation in the movement [of limbs] in all conditions, especially in Radiance (*dīpti*), and in Lolling (*lalita*), is called Delicacy (*mādhurya*),[1]

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22 [1] Cf. DR. II. 41b; BhP. p. 9, l. 19-20; ND. p. 206.

23 [1] Cf. DR. II. 42a; BhP. p. 9, l. 21-22; ND. p. 206.

24 [1] Cf. DR. II. 31.

25 [1] Cf. DR. II. 35a; BhP. p. 8. l. 15-16; ND. p. 207. This def. seems to mean that a young woman's loveliness is augmented after she has had her first experience of love's enjoyment, and this augmented loveliness is called *śobhā*.

26 [1] Cf. DR. II. 35b; BhP. p. 8, l. 16.

[2] Cf. DR. II. 36a; BhP. p. 8, l. 17-18; ND. p. 207.

27 [1] Cf. DR. II. 36a; BhP. p. 8, l. 19; ND. p. 207.

Self-control

28. A natural bent of the mind which in all matters is free from rashness and boasting, is called Self-control (*dhairya*).[1]

Courage and Dignity

29. The quality of not becoming agitated in speaking, or acting anything (lit. in practice), is called Courage (*prāgalbhya*).[1] Courteous bearing in all situation, is called Dignity (*audārya*)[2] by the wise.

30. These [Graces] are tender in connexion with performance of delicate nature, but [in other cases] they (*i.e.* the Graces) except Amorous Gesture (*vilāsa*)[1] and Lolling (*lalita*)[1] may be brilliant (*dīpta*)[1].

Eight aspects of the male's Sattva

34. Brilliant Character (*śobhā*), Graceful Bearing (*vilāsa*), Self-possession (*mādhurya*), Steadiness (*sthairya*), Gravity (*gāmbhīrya*), Sportiveness (*lalitā*), Nobility (*audārya*) and Spirit (*tejas*) are the different aspects of the male's Sattva.

Brilliant Character

32. Skill [in various things], heroism, and energy, aversion to mean acts and emulation of the best virtues constitue Brilliant Character (*śobhā*, lit. beauty)[1]

Graeful Bearing

33. Eyes moving straight, gait as graceful as that of a

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28 [1] Cf. DR. II. 37a; BhP. p. 8; l. 21; ND. p. 207.

29 [1] Cf. DR. II. 36b; BhP. p. 8, l. 22; ND. p. 207.

[2] Cf. DR. II. 36b, BhP. p, 8. l. 20-22 ND. p. 207.

30 [1] See above 15.

[1] See above 22. [3] See above 26.

31 [1] Cf. DR. II. 10. BhP. p. 9, l. 24; p. 10. l. 1; ND. p. 197.

32 [1] Cf. DR. II. 11a; BhP. p. 13, l. 2-3; ND. p. 197.

bull, and smiling words constitute Graceful Bearing (*vilāsa*)[1].

Self-posseesion

34. If due to a [long] practice [in this direction] one's sense-organs retain their firmness even when great changes of the natural state have occurred, it is called Self-possesion (*mādhurya*, lit. sweetness)[1].

35. Not reliquishing any undertaking relating to duty, wealth and enjoyment irrespective of its good or bad results, is called a Tenacity (*sthairya*)[1]

Gravity

36. Gravity (*gāmbhīrya*) is something due to an influence of which [outward] changes in cases of anger, joy and tear do not occur[1].

Sportiveness

37. Erotic movements and changes [of features] which are not deliberate and which grow out of a tender nature, constitute Sportiveness (*lalita*)[1]

Nobility

38. Making gifts, bestowing favours and speaking sweet words to others as well as to one's own men, is called Nobility (*audāryra*)[1].

Spirit

39. That one does not tolerate even at the risk of one's life, any reproach or insult made by others, is called Spirit (*tejas*)[1].

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33 [1] Cf. DR. II. 11b; BhP. p. 10, l. 4; ND. p. 197.

34 [1] Cf. DR. II. 12a; BhP. p. 10, l. 5.

35 [1] DR. II. 13a; BhP. p. 13, l. 16 gives the term as *dhairya*, ND. p. 198.

36 [1] Cf. DR. II. 12b; BhP. p. 10, l. 7; ND p. 198..

37 [1] Cf. DR. II. 14a; BhP. p. 10, l. 8; ND. p. 198.

38 [1] Cf. DR. II. 14b; BhP. p. 10. l. 10; ND. p. 197.

39 [1] Cf. DR. II. 13b, BhP. p. 13; l. 10; ND. p. 197.

Hisrrionic Representaion through the body

40. O the best of Brahmins, I have spoken before about the Histrionic Representation through Sattva[1]. I shall now explain in detail the Histrionic Representation through the body[2].

41. This is sixfold: Words (*vākya*), Sūcā, Aṅkura, Śākhā, Nāṭyâyita and Nivṛttyaṅkura[1].

Words

42. Recitatives in Sanskrit and Prakrit composed in verse or prose when they possess meanings giving various Sentiments, constitute the Histrionic Representation by Words[1].

Sūcā

43. When the meaning of a sentence or the sentence [itself] is indicated first by Sattva and Gestures, and then a Verbal Representation is made, it is called Sūcā[1].

Aṅkura.

44. When one skilfully represents by Gestures in the manner of the Sūcā and having the same source as the feeling which one has in one's heart, it is called the Representation of Aṅkura[1].

Sākhā

45. The representation that is made in due order by the head, the face, shanks, thighs, hands and feet in

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40 [1] See above 1-39.

[2] It is curious that the author of the NŚ. is classifying now *abhinaya* in a different manner and reckons its two broad classes: *sāttvika* and *śārīra*, and gives their sub-divisions. For a four-fold division of the *abhinaya* see VI. 23.

41 [1] Cf. Kālidāsa's *pañcāṅgâbhinaya*, Mālavi. I. 6.2.

42 [1] This seems to be the sama as the *vācikābhinaya*.

43 [1] This kind of representation is mainly to accompany songs and dance.

44 [1] This kind of representation is meant to be combined with dance.

the manner of branches, is known as the Śākhā Representation.[1]

Nāṭyâyita

46. The intimation of Histrionic Representation which is made at the entrance of a major character by [different] gesturs for enlivening the time, and whlch lasts till the coming together [of the *dramatis personae* on the stage] is called Nāṭyâyita.[1]

47. The pantomeneic Representation of Dhruvās relating Psychological States and Sentiments which are made by means of delineating joy, anger, grief and the like, is also to be known as Nāṭyâyita.

Nivṛttyaṅkura

48. When one represents words of another person by Sūcā it is called Nivṛtyaṅkura.[1]

Twelve forms of Verbal Representation

49-51. These are the [histrionic] ways connected with proper Psychological States and Sentiments that are available for the subject matter of plays. The representation of these, is to take the following twelve forms: Accosting (*ālāpa*), Prattling (*pralāpa*), Lament (*vilāpa*), Repeated Speaking (*anulāpa*), Dialogue (*saṃlāpa*), Change of Words (*apalāpa*), Message (*sandeśa*), Agreement (*atideśa*), Specific Mention (*nirdeśa*), Pretext (*vyapadeśa*), Instruction (*upadeśa*) and Indirect communication (*apadeśa*).[1]

Accosting and Prattling

52. Accosting (*ālāpa*) is a sentence used in addressing

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45 [1] This kind of representation is to accompany recitatives (*pāṭhya*).

46 [1] This is the use of gestures in connection with songs and dance before the beginning of the dramatic performance.

48 [1] This kind of representation is used by the dancer who interpretes other's speeches.

49-51 [1] BhP. p. 10, 1. 20-23.

[any one].[1] Irrelevant words are called Prattling (*pralāpa*).[2]

Lament and Repeated Speaking

53. Words originating in a pathetic condition are called Lament (*vilāpa*).[1] Speaking again and again on anything is called Repeated Speaking (*anulāpa*).[2]

Dialogue and Change of words

54. Dialogue (*saṃlāpa*) is made up of utterance and counter-utterance.[1] Change of words (*apalāpa*)[2] is the alteration of words spoken before.

Message and Agreement

55. "Speak this to him," is [an example of] Message (*sandeśa*).[1] Saying "You have said what was uttered by me" is [an example] of Agreement (*atideśa*).[2]

Specific Mention and Pretext

56. "It is the same I that is speaking," is [an example] of Specific Mention (*nirdeśa*).[1] To speak with the purpose of deception, is called Pretext (*vyapadeśa*).[2]

Instruction and Indirect Communication

57. To say "Do this" or "Take this" is [an example] of Instruction (*upadeśa*).[1] Saying anything on behalf of another person is [an example of] Indirect Communication (*apadeśa*).[2]

Another classification of Verbal Representation

58. These are the forms [of sentences] that are to create the Verbal Representation. I shall speak [hereafter] of the characteristics of the seven forms which it may have.

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52 [1] Cf. BhP. p. 10, l. 24. [2] Cf. *ibid* p. 11, l. 1.

53 [1] Cf. BhP. p. 11, l. 2. [2] See *ibid* p. 11. l. 3.

54 [1] See BhP. p. 11, l. 4. [2] See *ibid* p. 11, l. 5.

55 [1] Cf. BhP. p. 11, l. 6. [2] See *ibid* p. 11, l. 7.

56 [1] Cf. BhP. p. 11, l. 8. [2] Cf. *ibid* p. 11, l. 11.

57 [1] Cf. BhP. p. 11, l. 9.

59. [A sentence may contain a statement which] treats an act visible (*pratyakṣa*) or invisible (*parokṣa*); it may relate to the present, past or future time; it may affect one's ownself (*ātmastha*) or another (*parastha*).

60. "O this [person] is speaking and I am not speaking" is a statement which treats a visible act (*pratyakṣa*), affects another person (*parastha*) and relates to the present time.

61. "I am doing, or going or speaking" is a statement which affects one's ownself, relates to the present time and treats a visible act.

62. "I shall do, go or speak" is a statement which affects one's ownself, treats an invisible act and relates to the future time.

63. "All my enemies were killed, conquered and put to flight by me," is a statement which affects one's ownself as well as others, and relates to the past time.

64. "[The enemies] were killed and conquered by thee," is a statement which treats an invisible act, affects others, and relates to the past time.

65. "This [person] is speaking, doing or going," is a statement which affects another, relates to the present time and treats a visible act.[1]

66, "He is going or doing" is a statement which affects another, relates to the present time and treats a visible act.[1]

67. "They will do, go or speak," is a statement which affects others, relates to the future time and treats an invisible act.[1]

68. "That work is to be done today by me together with you," is a statement which affects one's ownself as well as another and relates to the present time.

69. Anything that is spoken on the stage (lit, in drama) under the cover of the hand, will affect one's ownself, relate

to something at one's heart or will relate to an invisible (*parokṣa*) act.

70. The seven forms of this (*i. e.* Verbal Representation) will have many more varieties when they will be modified according to time, and persons (lit. of the self and others) who are affected.

71. These are the ways of the Histrionic Representation, known to producers of a drama. Different kinds of representations are to be made through these.

Harmonious Representation

72. The Harmonious Representation is that in which the effort is equally shared by the head, the face, the feet, the thighs, the shanks, the belly and the waist.

73. Experts in acting are to represent [a character] by graceful movements of hands and delicate efforts of limbs [in general], which are to delineate the Sentiments and the Psychological States.

Regular Histrionic Representation

74-75. The acting (lit. drama) which is [performed] by physical efforts which are not violent, hurried or complex, and which rest on proper tempo (*laya*), time (*tāla*) and the measurement of Kalās, and in which words are distinctly uttered without harshness and hurry, is called "regular" (*ābhyantara*).

Irregular Histrionic Representation

76. When it is of the opposite kind, and observes free movements and is not combined with songs and instrumental music, is called "irregular" (*bāhya*).

77. It is called "regular" when it conforms to the rule (lit. within the *lakṣaṇa* or rule) and 'irregular' when it is outside [the pre- scription] of the Śāstra.

Lakṣaṇa defined

78. As by this, a performance is *lakṣyate* or marked, it

is called *lakṣaṇa* (characteristic mark). Hence it is of use in a drama.

Some prefer practice to the Śāstra

79. Those who have not received training from (lit. lived with) any master or who had no access to the Śāstras, resort to practices observed by others?[1]

Representation of objects and senses

80. A wise [actor] should represent sound, touch, form, taste and smell and sense-organs concerned, through gesture reflecting those objects of senses[1].

Sound

81. By making a side-long glance, bending the hand sideways and putting a hand near the ear, one should represent the sound.

Touch

82. By silghtly narrowing down the eyes, raising the eyebrows in the like mannar as well as by touching the shoulder and the cheek, the wise one should represent the form.

Form

83. By holding on the head the Patāka hand with its fingers slightly moving, and looking intently [at something] with eyes, the wise one is to represent the form.

Agreeable Taste and Smell

84. By slightly narrowing down the eyes and expanding the nostrils and in the same breath, the wise one is to represent the agreeable taste and the smell.

85. These are gestures which arise from the activities of the five sense-organs such as skin, eyes, nose, tongue and ears.

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79 [1] This shows that the ancient India's artists did not follow the Śāstras slavishly.

80 [1] See also VIIIff.

Importance of mind

86. Objects of sense-organs are preceived by a person with attentive mind. But person out of his mind cannot perceive any object which comes through five [sense-organs].

Three aspects of mind

87. With reference to the representation, the mind has three attitudes [towards objects], *viz.* desired (*iṣṭa*), undesired (*an-iṣṭa*) and indifferent (*madhyastha*).

Favourable mind

88. Everything favourable should be represented by the happy movement of limbs, horripilation and the opening of the mouth.

89. In case of a favourable sound, form, touch, smell or taste, one should show a happy face by concentrating the senses [concerned] in mind.[1]

Unfavourable mind

90. By turning the head, not using the eyes and keeping them fixed to the nose, one should represent whatever is unfavourable.

Indifferent mind

91. An indifferent attitude should be represented by expressing not too much delight or to much abhorrence, and by keeping oneself in the middling state.

92. The representation of words like "[It is done] by him," "It is his," or "He does this" which relate to invisible acts is [an example of] indifferent attitude.

Meaning of "personal"

93. The object which a person himself feels is called "personal" (*ātmastha*).

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89 [1] The expression used is *indriyair manasā prāptair*, 'by means of senses coming together with the mind.'

Meaning of "external"

That which is a description of another person is called "external" (*parastha*).

Desire

94-95. Almost all the Psychological States proceed from erotic passion (*kāma*) and which combined with acts proceeding from desire which is regarded as having many forms such as, passion for virtue (*dharma-kāma*), passion for wealth (*artha-kāma*) and passion for liberation (*mokṣa-kāma*)[1].

Love

95-96. The union of a man and a woman is called sensual passion (*kāma*). This love which may end in joy or sorrow for all people, is mostly to be observed as leading to happiness even in unhappy situations.

Erotic Affair

97. The union of man and woman which finds them sexually united is known as an Erotic Affair (*śṛṅgāra*). This benefits the two, and brings them happiness.[1]

98. In this world people always desire happiness of which women are indeed the source. These women are of various nature.[1]

Various types of woman

99-100. Women are known to possess the nature of gods, Asuras, Gandharvas, Rākṣasas, Nāgas, birds, Piśācas, Yakṣas, tigers, men, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, dogs, cows and the like.[1]

94-95 [1] It seems that Freud has been in a way anticipated here.

98 [1] Cf. BhP. p. 109, 1. 9-10.

99-100 [1] See BhP. p. 109, 1. 12-15. See also Caraka Saṃ. Śārīra, IV. and Suṛtruta Saṃ. Śārīra, IV. and Kāśyapa Sam. Ch. XXVIII.

101-102. A woman who has delicate limbs, steady and soft looks from the corner of her eyes, is free from any disease, has lustre, munificence, truth and simplicity, emits very little sweat, has middling sexual passion, takes moderate food, loves sweet scent and is engaged in vocal and instrumental music, is known to possess the nature of a goddess.[1]

A woman of Asura type

103-104. A woman who transgresses laws and practices trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible [in temper], very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura.[1]

A woman of Gandharva type

105-106. A woman who enjoys roaming in many gardens, is adorned with good nails and teeth, speaks with a smile, is slim-bodied, has a slow gait, loves sexual pleasure, is always pleased to hear music (*gīta* and *vādya*) and to witness dance, is careful about cleanliness [of the body] and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva.[1]

A woman of Rākṣasa type

107-108. A woman who has large and broad limbs, red wide eyes, coarse hairs, loves to sleep in day time, speaks loudly, has the habit of hurting [one] with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Rākṣasa.[1]

A woman of Nāga type

109-110. A woman who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus,

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103-104 [1] Cf. BhP. (p. 109, l. 20-22) here this type is called *daityaśīlā*.

105-106 [1] Cf. BhP. p. 108, l. 1-4.

107-108 [1] Cf. BhP. p. 110, l. 8-11.

is fond of sleep, very irascible, has an oblique (*tiryak*) gait and unsteady efforts, takes pleasure in [the company of] many persons (lit. beings), and loves sweet scent, garlands and similar other objects, is said to possess the nature of a Nāga.[1]

A woman of bird type

111-112. A woman who has a very large mouth, energetic character, loves streams, enjoys spirituous liquor and milk, has many offsprings, likes fruits, is always given to breathing and is always fond of gardens and forests, is [very] fickle and talkative, is said to possess the nature of a bird.[1]

A woman of Piśāca type

113-114. A woman who has more or less than the usual number of fingers, is merciless during sexual acts, has the habits of roaming in gardens and fields, and of terrifying children, is treacherous, speaks with a *double entendre*, behaves abominably during sexual acts, has a hairy body and loud voice, and is fond of spiritous liquor and sexual indulgence, is said to have the nature of a Piśāca.[1]

A woman of Yakṣa type

115-116. A woman who sweats during sleep, loves quiet rest in bed or seat, is [very] intelligent, fearless and fond of wine, sweet scent and meat, takes delight on seeing the beloved one after a long time, feels gratitude [to him], does not sleep for a long time, is said to have the nature of a Yakṣa.[1]

109-110 [1] Cf. BhP. p. 110, l. 21-22, p. 111, l. 1.

111-112 [1] Cf. BhP. p. 110. l. 21-22.

113-114 [1] Cf. BhP. p. 110. l. 15-18.

115-116 [1] Cf. BhP. p. 110, l. 5-7.

A woman of tiger type

117. A woman who takes honour and dishonour in the same spirit, has a rough skin and harsh voice, is wily, speaks untruth and haughty words, and has tawny eyes, is said to have the nature of a tiger (*vyāla*).[1]

A type of human female

118-119. A woman who loves uprightness, is always clever and very virtuous, has regular features (*vibhaktâṅgī*), is grateful [to her benefactors], disposed to worship the elders and gods, always careful about duty (*dharma*) as well as material gain, and is free from pride and fond of friends and has good habits is said to have the nature of a human being.

A woman of monkey type

120-121. A woman who has a compact and small body, is impudent, has tawny hairs, is fond of fruits, talkative, fickle, and energetic, loves trees, gardens and forests, cherishes highly even a small kind act [done to her] and forces sexual act, is said to have the nature of a monkey[1].

A woman of elephant type

122-123. A woman who has a large chin and forehead, is fleshy and bulky, has tawny eyes, hairy body, is fond of sweet scent, garlands and wine, has an irascible temper, steady energy, loves water, garden, forests, sweet things and sexual intercourse, is said to have the nature of an elephant[1].

A woman of deer type

124-125. A woman who has a small abdomen, flat nose, thin shanks is fond of forest, has large red eyes, is fickle, has the habit of quickly going, susceptible to

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117 [1] Cf. BhP. p. 110, l. 19-22.
118-119 [1] Cf. BhP. p. 111, l. 3-4.
120-121 [1] Cf. BhP. p. 111, l. 5-7.
122-123 [1] Cf. BhP. p. 111, l. 8-9.

fright in day time, is timid, fond of songs and instrumental music, and intercourse, irascible in temper, unsteady in her efforts, is said to have the nature of a deer[1].

A woman of fish type

126. A woman who has long, large and high breasts, is fickle and without any twinkle in her eyes, has many servants and offsprings, is fond of water, is said to have the nature of a fish[1].

A woman of camel type

127-128. A woman who has protruding lips, too much sweat, a slightly awkward gait, slender abdomen, is fond of opening flowers, fruits, salt, sour and pungent tastes, has her waist and sides loosely bound, speaks harsh and and cruel words, has a very high and rough neck, is said to have the nature of a camel[2].

A woman of Makara type

129. A woman who has a large head, a steady neck, a mouth wide open, very loud voice and is cruel, has habits of a fish, is known to have the nature of a Makara[1].

A woman of ass type

130-131. A woman who has a thick tongue and lips, rough skin and harsh words, is violent during sexual acts, impudent, fond of nail-scratches and biting [from her lover], jealous of her co-wives, clever, not fickle, slow in her gait, angry by nature, and has many offsprings, is known to have the nature of an ass[5]

124-125 [1] BhP. p. 111. l. 10-13.
126 [1] Cf. BhP. p. 111, l. 13-14.
127-128 [1] Cf. BhP. p. 111, l. 15-16.
129 [1] Cf. BhP. p. 111, l. 17-18.
130-131 [1] Cf. BhP. p. 111, 1. 19-20.

A woman of swine type

132-133. A woman who has a large back, belly and mouth, hairy and strong body, a very narrow forehead, is fond of ordinary and bulbous roots and fruits, is black, has a face rendered ugly due to big teeth, large thigh and thick hairs, mean habits and many offsprings, is said to have the nature of a swine[1].

A woman of horse type

134-135. A woman who is faithful, has symmetrical sides, thighs, hips, back and neck, straight and thick hairs, is charming, munificent, small, fickle-minded, sharp-tongued, quickly moving, and disposed to anger and sexual passion, is said to have the nature of a horse[1].

A woman of buffalo type

136-137. A woman who has a broad backbone, teeth, sides, belly, tawny hairs, is turbulent and hater of men, fond of intercourse, has a slightly broad (lit. raised) mouth, large forehead and hips, and is fond of forests and sporting in water, has the nature of a buffalo[1].

A woman of goat type

138-139. A woman who is thin, has small arms and breasts, moving red eyes, short hands and feet, is covered with fine hairs, and is timid, shy of water, fond of forests, restless, swiftly moving, and has many offsprings, is said to have the nature of a goat[1].

A woman of canine type

140-141. A woman who is alert in eyes and limbs,

132-133 [1] Cf. BhP. p. 111, l. 21-22.
134-135 [1] Cf. BhP. p. 112, l. 1-3.
136-137 [1] Cf. BhP. p. 112, l. 4-6.
138-139 [1] Cf. BhP. p. 112, l. 7-9.

disposed to yawning [often], is talkative and grateful, has a long face, short hands and feet, loud voice, short sleep irascible [temper], and low manners, is said to have the nature of a dog[1].

A woman of cow type

142-143. A woman who has large, plump and high hips, thin shanks, short hands and feet, is kind to friends, firm in her efforts, favourable to children, engaged in worshipping ancestors and gods, always clean, respectful to superiors, faithful, and patient in her sufferings, is said to have the nature of a cow[1].

Etiquette towards women

144-145. Women possessing the spirit of animals they resemble by nature, have different habits. After knowing her spirits one should approch a woman accordingly. For courteous acts done to a woman according to her nature, even if these are not many, will be pleasing to her, while great many such acts when they are done with an ignorance of her nature, will not satisfy her [at all].

146. An external love will arise in a woman when she has been courted and won over in a proper manner. And certain Etiquette (*upacāra*) has been prescribed for man and woman in love [with each other].

147. Austerities are practiced for the sake of virtue and the [acquisition of] virtue is for the purpose of happiness. And happiness has its source in women the enjoyment of whose company is desired [by people in general].

Two classes of Etiquette

148. In the theatrical convention, Etiquette relating

142-143 [1] Cf. BhP. p. 112, l. 10-12.
144-145 [1] See BhP. p, 112, l. 14-16.

to the practice of love of men and women, is of two kinds: external and internal.

149. [Of these two], the internal [Etiquette] is to be observed by kings in the Nāṭaka. And the external [Etiquette] is to be observed by courtezans in the Prakaraṇa.

A King's Etiquette towards Women

150. In this connexion I shall describe in detail the rules of Etiquette for kings in their enjoyment [of women's love], which have been drawn out from the Science of Erotics.

Three classes of women

151-152. Women who have the nature of various animals are of three classes: "homely" (*ābhyantara*, lit. inside), "public" (*bāhya*, lit. outside) and "mixed" (*bāyâbhyantara*, lit. outside and inside), A woman belonging to a high family is a "homely" (*ābhyantara*) and a courtezan a "public" (*bhaya*) woman. A thoroughly tested (*kṛtaśauca*) woman, if she is a maiden of high family, is of the mixed (*bāhyâbhyantara*) class.

153. A lady or a maiden may become subject to a king's attention in his harem. But enjoying the company of a public woman is not desirable in connection with a king's love-affair.

154. A king's union takes place with a "homely" woman, and a common man may unite with a "public" woman, while the king may have union with a heavenly courtezan [only][1].

155. The manner of love-making which is approved in case of [married] women of high family, will hold good in

154 [1] As in Vikram.

155 [1] Cf. संयुक्ता नायकेन तद्रञ्जनार्थमेकचारिणीवृत्तम् etc. KS. IV. 2. 1.

case of maidens too. And [in love affairs] a courtezan too [will behave generally] like a lady of high family[1].

Beginning of love

156. Love of the superior, the middling or the inferior kind arises in men and women, from various causes[1].

157. Love [for a person] grows from hearing [about one] and [hearing] the charming conversation, seeing the personal beauty, or the sportive movement of limbs.

158. A woman becomes overpowered with love on seeing a young man who has personal beauty as well as other innate qualities, and has besides the knowledge of various arts and crafts.

159. An expert in this matter should then observe the various indications of love in men and women who desire one another's company.

Signs of love

160. The glance in which [the eyes are] sportive, tearful, half-closed, upper eyelid is drooping and eyelashes are throbbing, is called Kāmyā. (lit. loving) and it should be used here.

161. The glance in which eyes are expanded up to the corner and have sportful and smiling expressions, is called Lalitā. It is used in women's partial looks[1].

162. The colour of the face when one's cheeks become slightly red and the face dotted with sweat-drops, and hairs in the body stand on their end[1], relates to love.

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156 [1] These three kinds of love have been defined by later authors like Śāradātanaya; see BhP. p. 113, l. 13-14.

161 [1] See VIII. 73.

162 [1] Cf. BhP. p. 113, l. 17-19.

Signs of a courtezan's love

163-165. A courtezan overpowered with love should be represented by making her express the feelings by casting side-long glances, touching the ornaments, itching the ears, scratching the ground with her toes, showing the breasts and the navel, cleansing the nails and gathering her hairs[1].

Signs of love in a highborn lady

165-167. Similarly one should know that there are indications [of love] in a woman of high family, These are as follows:] she looks continuously with blooming eyes, conceals her smile, speaks slowly and with a down-cast face, gives reply with a smile, conceals her sweat and appearance, has throbbing lips and is trembling[1].

Signs of a maiden's love

168. These are the various signs of love with which a woman not yet having an experience of the pleasure of intercourse will express differently her love which has ten stages[1].

Various stages of her love

169-171. First there will be a longing (*ābhilāsa*), secondly Anxiety (*cintā*), thirdly Recollection (*anusmṛti*), fourthly Enumeration of [the beloved one's] Merits (*guṇakīrtana*), fifthly Distress (*udvega*), sixthly Lamentation (*vilāpa*), seventhly Insanity (*unmāda*), eighthly Sickness (*vyādhi*), ninthly Stupor (*jaḍatā*), and tenthly Death (*maraṇa*)[1]. These are the stages of love in case of men as

163-165 [1] Cf. BhP. p. 113, l. 3-9, and p. 114. l. 1-2.

165-167 [1] Cf. BhP. p. 113, l. 17, p. 114, l. 1-2.

168 [1] BhP. (p. 88) gives the number as 'ten or twelve'.

169-171 [1] Cf. BhP. (p. 88, l. 3-5) gives two more stages (*icchā* and *utkaṇṭhā*). Also cf. KS. V. 1-5; NL. 2421 ff.

well as of women. Now listen about the characteristics of all these.

Longing

172. Longing (*abhilāṣa*) arises from efforts born of desire and wish [for the beloved one],and leads to the means, of meeting [him][1]

173. One goes out of the place [where one is] or enters it or stays within his sight, and shows signs of amour in the first stage of love[2].

Anxiety

174. Anxiety (*cintā*) should be indicated by speaking to the female Messenger (*dūtī*) words such as "By what means and in what manner will there be an Union with (lit. obtaining of) the beloved[1]?"

175. In the second stage [of love] one should look with half-closed eyes and handle the Valaya (bangles), the Raśanā, and touch the Nīvi, the navel and the thighs[1].

Recollection

176. Sighing again and again, thinking deeply of the beloved person and disliking other engagements, is called Recollection (*anusmṛti*)[1].

177. Being engrossed in thinking of him (*i. e.* the beloved) one does not attain composure in sitting or lying in bed, and remains unable to do to one's duty. The third stage [of love] should be expressed like this[1].

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172 [1] Cf. NL. 2427; BhP. p. 88, l. 15-16.

173 [1] Cf. NL. 2428ff; BhP. p. 88. l. 17-20.

174 [1] Cf. NL. 2436ff; BhP. p. 88, l. 21-27.

175 [1] Cf. BhP. p. 89. l. 8-5.

176 [1] Cf. NL. 2449; BhP. p. 89. l. 7-8.

177 [1] Cf. NL. 2449; BhP. p. 89, l. 9-11. C.'s reading of the portion of this chapter (XXIV.) given in pp. 281 (line 27)-289 (line 3) is merely an unacknowledged copy of K.s reading of the same. C.'s own reading occurs in pp. 348 (line 14) 355 (line 8) as a part of the chapter XXXI.

Enumeration of Merits

178. To express by means of sportful movement of limbs, smiles and glance and [other efforts] the idea that 'there is no one else like him', is called Enumeration of [the beloved one's] Merits.[1]

179. Representation [of love] in the fourth stage (*i.e.* should he made by horirpilation at the Enumeration of Merits of the beloved and wiping off tears, and sweats, and by constant confidential talk to the female Messenger[1].

Distress

180. That one is not at case or is pleased in sitting, or in lying in bed and is always eagerly expecting [the beloved one] is the stage of Distress (*udvega*) in love[1].

181. By representing anxiety, sighs, lassitude and burning of the heart in an exaggerated manner, one should express the stage of Distress[2].

Lamentation

182. Lamentation (*vilāpa*) is represented by speaking sorrowfully words such as. "He stood here; he sat here, and here he united himself with me, etc[1]."

183. A lamenting woman is distressed by very eagerly expecting [the beloved one], and out of uneasiness she moves from one place of grief to another[1].

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178 [1] Cf. NL. 2456; BhP. p. 89, l. 12-14.

179 [1] Cf. BhP. p. 89, l. 15-18.

180 [1] Cf. NL. 2462ff; BhP. p. 89, l. 19-22.

181 [1] See note of 180 above.

182 [1] Cf. NL. 2470; BhP. p. 90, l. 1-3. An example इह तया सह हसितम् , इह तया सह कथितम् . इह तया सह पर्युषितम् , इह तया सह कुपितम् , इह तया सह शयितम् etc. (Svapna 1. 15, 2-4).

183 [1] Cf. BhP. 90, l. 4-8.

Insanity

184. When a woman introduces topic about him (*i. e.* the beloved) on all occasions and hates all [other] males, it is a case of Insanity (*unmāda*).

185. To represent Insanity one should sometime look with a steadfast gaze, sometimes heave a deep sigh, sometimes be absorbed within oneself and sometimes weep at the [usual] time for recreation.

Sickness

186. When after enjoying all objects fit for one in love, and even by desirable sprinkling, one fails to bring her conditon under control, Sickness appears.

187. To represent Sickness, the eighth stage one is to show that she faints, the heart has no point on which to settle, the head aches badly, and one does not have any peace.[1]

Stupor

188. In Stupor (*jaḍatā*) one does not respond when questioned, and does not hear or see [anything], she remaing speehless or begins her words with 'alas' or loses memory.[1]

189. To represent Stupor one is to utter response (*huṃ*) on the wrong occasion, and is to have one's limbs relaxed and the mouth given to excessive breathing.[1]

Death

190. If even after adopting all the means [available for the purpose] the Union [with the beloved] does not take

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184 [1] Cf. NL. 2484ff; BhP. p. 90, l. 9-15.

185 [1] See above 184 note.

186 [1] BhP. p. 90. l. 16-18. K. NL (2476) has *ātaṅka* (disquietude) which precedes *unmāda*.

187 [1] Cf. BhP. p. 90, *l.* 19-22.

188 [1] Cf. NL. 2499ff; BhP. p. 91, l. 1-6.

189 [1] See above 188 note.

place, then burnt in the fire of love one's Death (*maraṇa*) takes place[1].

191. Thus in case of her not meeting (lit. getting) the beloved, one should represent, according to the Science of Erotics, for the Heroine all the stages of love except the last one[1].

Manifestation of men's love

192. Even a man separated from his beloved one, will thus make a manifestation of his love in diverse ways through different Psychological States[1].

Characteristics of love

193. One should represent men as well as women who are expressing these stages of love by bringing in their common characteristics [in particular stages][1].

Women separated from the beloved one

194-196. All the stages of love should be generally represented through Psychological States arising from separation and having different bases such as anxiety, excessive breathing, lassitude, pain in the body, and imitating the conduct (lit. merit) [of the beloved] or looking to his path or gazing [vacantly] at the sky, talking pathetically, touching and twisting [some objects] or clinging to some support.

Relief in love-sickness

197. When burning very much with the fire of love one will use [special] clothes, ornaments, scents, rooms and gardens which have a cooling effect.

A Female Messenger

198. Suffering [thus] from love-sickness and being afflicted on many points she should send a female Messenger,

190 [1] Cf. NL. 2505ff. BhP. p. 91, l. 7-8.

191 [1] Cf. NL. 2510ff. BhP. p. 91, l. 9-10.

192 [1] See above 182 note.

expert in love affairs [to the beloved] to speak of her conditions.

199. The message sent through the female Messenger should relate to passionate love. She [should] deliver the same] with proper courtesy [and] say "This is her actual condition".

200. Then due to manifold significance of the communication, he is to think of some means [of relief]. This is the rule to be observed by the experts where love is to be practised secretly.

A King's Etiquette to Women

201. I shall now speak truly about the rules regarding the practice of kings in relation to "homely" women, and these rules are taken out the Science of Erotics[1].

202. Happy and unhappy conditions which occur [in connexion with love] in persons of various dispositions, and which are assumed by kings, are also followed by common people.

203. Kings have no difficulty in obtaining women; because means for this, is at their command. And the love that grows out of liberality produces delight.

204. Out of respect for the queens and for fear of their favourite women, kings are to make love secretly to women employed in the herem.

205. Though the kings may have many ways of making love, making it secretly will be [the most] pleasing [of all].

206. Attachment to a woman, being shut out from a woman and difficulty in obtaining her, imparts the supreme delight to her love.

207. In case of women of the harem, the king's

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201 [1] This seem to relate to treatises now lost.

diversion with them in day time may be permitted, but in Conjugal Union (*vāsaka*) meeting should take place at night.[1]

Reasons for Conjugal Union

208. The following six are reasons[1] for the Conjugal Union (*vāsaka*): scheduled order (*paripāṭī*), [desire for] progeny (*phala*), newness of relation (*navatva*), birth of a child (*prasava*), time of sorrow (*duḥkha*) and of joy (*pramoda*).[2]

209. Conjugal Union being due, kings should go to the bed-chamber of a wife even if she may be in her menses and may not be his favourite.

Eight kinds of Heroine

210-211. In this connexion Heroines (*nāyikā*) are known to be of eight kinds such as, "one dressed up for Union" (*vāsakasajjā*), "one distressed by separation" (*virahotkaṇṭhitā*), "one having her husband in subjection" (*svādhīna-bhartṛkā*), "one separated [from her lover] by a quarrel" (*kalahântaritā*), "one enraged with her lover" (*khaṇḍitā*), "one deceived by her lover" (*vipralabdhā*) "one with a sojourning husband" (*proṣitabhartṛka*) and "one who moves [to her lover] (*abhisārikā*).[1]

A Heroine dressed up for Union

212. A woman who in eager expectation of love's pleasure decorates herself joyfully when the Conjugal Union is due, is a Heroine dressed up for Union.[1]

A Heroine distressed by separation

213. A woman whose beloved one does not turn up on

207 [1] Cf. KS. V. 1, 16.

208 [1] See Hemacandra's *vṛtti* on this passage quoted in KA. (p. 307) where he copies Ag. vebatim.

[2] This rule of the Conjugal Union (*vāsaka*) seems to have been relaxed at the time of Vātsyāyana. See KS. III. 2, 61-63.

210-211 See DR. II. 23-27.

212 [1] Cf. NL. 2525ff; DR. II. 24; BhP. p. 99.

account of his preoccupation with many other engagements and makes her afflicted with sadness by his not coming, is a Heroine distressed by separation.[1]

A Heroine having her husband in subjection

214. A woman whose husband captivated by her pleasing qualities as well as by intense pleasure of love (*surata*) from her, stays by her side, is a Heroine having the husband in subjection.[1]

A Heroine separated by quarrel

215. When woman is impatient for her lover having gone away due to a quarrel, or jealousy, and not returning, she is a Heroine separated by quarrel.

An enraged Heroine

216. A women whose beloved one, due to attachment for another female, does not come for the Conjugal Union when it is due, is an enraged Heroine.[1]

A deceived Heroine

217. When lover does not come to such a women (i. e. *khaṇḍitā*) for a certain reason even after he had met her and made a tryst, she is a decived Heroine.[1]

A Heroine with a sojourning husband

218. A woman whose husband (lit. the beloved one) is living abroad on account of serious duties and who has the ends of her hairs scattened, is called a Heroine with a sojourning husband.[1]

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213 [1] Cf. NL. 2530ff; DR. II. 25; BhP. p. 100.
214 [1] Cf. NL. 2568ff; DR. II. 24; BhP. p. 99.
215 [1] Cf. NL. 2550; DR. II. 26; BhP. p. 99.
216 [1] Cf. NL. 2536ff; DR. II. 25; BhP. 98.
217 [1] Cf. NL. 2542ff; DR. II. 26; BhP. p. 99.
218 [1] Cf. NL. 2556ff; DR. II. 27; which uses the tern *proṣitapriyā*. BhP. p. 100.

A Heroine moving to her lover

219 A woman who due to love or lust is attracted to her lover and gives up modesty for going out to meet him, is called a Heroine secretly moving to her lover.[1]

Representation of different Heroines

220. Heroines in a Nāṭaka should be of these conditions. I shall speak of the manner in which the producers are to represent them.[1]

221-223. Enraged, Deceived and Quarreling Heroines and the Heroine with a sojourning husband should be represented by the conditions such as anxiety, sighs, lassitude, burning of the heart, conversation with female friends, looking to one's own condition, weakness, depression, shedding tears, appearance of anger, giving up of ornaments and toilet, sorrow and weeping.[1]

The Heroine having the husband in subjection

224. A Heroine having the husband in her subjection should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of blooming.[1]

Different classes of Heroine moving to the lover

225. When she may be a courtezen, a lady of high family or a maid-servant, the producers should make the Heroine move to her lover in the special manner described below[1].

A Courtezan

226. [In going down to her lover] the courtezan is to have her body beautifully decorated with various ornaments

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219 [1] Cf. NL. 2572ff; DR. II. 27. See BhP. p. 100.

221-223 [1] Cf. DR. II. 28; cf. BhP. p. 98-100.

224 [1] Cf. DR. II. 28. Cf. BhP. p. 99.

225 [1] Cf. DR. II. 28. Cf. BhP. p. 100.

and to walk slowly in the company of her attendants and with [a display of] passion (*samadanā*) and mild efforts.[1]

The woman of high family

227. [And in such a situation] a woman of high family will cover her face with a veil, and walk timidly with her limbs contracted, and will [very often] turn back[1] her face.

A hand-maid

228. And [in the same situation] a hand-maid will walk haughtily with uneven steps (*āviddhagati*) and with eyes beaming with amorous joy, and will talk distortedly due to intoxication (*madaskhalita-saṃlāpā*).[1]

How to meet a sleeping lover

229. If the beloved one (lit. this one) is in bed, and she finds him manifestly asleep, she [should] awaken him by the following means:

230. A woman of high family is to awaken him by [the sound of] ornaments, the courtezan by the sweet (lit. cool) scents, and the handmaid by fanning the beloved one with her clothes.[1]

231. This is the rule of amours for women of high family, courtezans and others, for the Nāṭaka is to represent the Psychological States of all kinds [of Heroine].

Man's Preparation for Amorous Union

232. For a woman newly in love or an enraged woman when she is not coming [of her own accord,] the Amorous Union should be arranged [by the lover] through some pretext[1].

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226 [1] Cf. NL. 2580ff; BhP. p. 101, l. 4-10; SD. 117.
227 [1] Cf. NL. 2576ff; BhP. p. 100, l. 19-22; SD. 117.
228 [1] Cf. NL. 2580ff; BhP. p. 101, l. 11-15.
229 [1] Cf. BhP. p. 101, l. 16.
230 [1] Cf. BhP. p. 101, l. 16-22.

233. A woman in love always enjoys with pleasure various ornaments, dresses, scents and garlands which are charming and are of the best kind[1].

234. Just as a man does not come particularly under the control of love when he has failed to win any woman, so on being united, with the beloved woman [such a person] becomes doubly delighted[1].

Behaviour at the Amorous Union

235. At the time of Amorous Union (lit. union of love) there should be amorous feelings, gestures, words and specially sportful movements of the sweetest kind (lit. having a special quality of sweetness) and especially looking at each other with love[1].

Preparation for Women's Amorous Union

236. In special cases, a woman also while meeting the beloved one should arrange Amorous Union which is to be a source of pleasing Sentiment.

237. Alter collecting scents, garlands and a short cloth, she should keep these in readiness for the lover, and make her own toilet.

238. In preparing for the Amorous Union one should not put on too many ornaments, [among these] the Raśanā and the Nūpura, which have a sound are generally to be preferred[1].

Acts prohibited on the stage

239. [In representing various activities of women] there should be on the stage no ascending of the bed-stead, no bath, no use of unguents and collyrium, no decoration of the body and no doing of the hair[1].

240. And women of the superior and the midding types should not be shown as very scantily draped (*apāvṛtā*) or wearing only one piece of garment (*ekavastrā*) and they

should use no colour for their lips[1].

241. The prohibited mode of [of dress] will suit only the women of the inferior type, because of their low nature.[1] But they too are not to be represented as doing what is improper.

242. Men and women in different Psychological States should in a play take up a flower when they dress themselves up (lit. in their taking ornaments).

243. A woman who has finished toilet waits for a while for the arrival of her beloved men. And while looking to his path she will hear the ringing of the bell indicating Nāḍikās.

A Heroine in expectancy

244. After hearing the sound of [the expected] Nāḍikā the Heroine excited [with joy) at [the chance of] the beloved one's coming should run towards the gate with a trembling [body] and with her heart about to stop.

245. And holding the door-frame with her left hand, and a door-blade with the right one, she should with straight eyes look up for the arrival of the beloved one.

246. She is to express anxiety, apprehension and fear due to some reasons, and when the beloved one fails to appear (lit. not seeing the beloved), she should turn sad at the moment.

247. Then after heaving a deep sigh she should shed tears and with a motionless heart drop down herself (lit. her limbs) on a seat.

248. Due to a delay of the beloved one she should connect (lit. ponder over) his coming with causes (lit. considerations) which may be good or bad.

249. She will think [as follows:] "Could the beloved one have been held up by serious duties, by the friends, or by the

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241 [1] That is, they might appear on the stage as very scantily draped or with one piece of garment or might have their lips painted.

minister engaged in affairs of the state, or could he have been detained by some favourite woman?"

250. She should represent an appearance connected with the various good or bad causes [mentioned above] by means of physical omens like quivering or throbbing [of a particular limb.]

Personal omens

251. Personal omens indicating things favourable to women, will occur to their left [side] while in case of all undesirable happenings they will take place on their right.

252. If the left eye, forehead, eyebrow, lip, thigh arm, or breast throbs, this, will indicate the coming [of the beloved].

253. If these will throb differently[1] that will indicate something calamitous (lit. not desired). In case of perceiving such an evil omen she should at once faint.

254. As long as the beloved one has not come, her hand will rest on her cheek, and being careless about her toilet she should go on weeping.

A Heroine's reception of the beloved one

255-256. But afterwards on seeing some good omen indicating his arrival the Heroine should represent that the beloved one has drawn near by means of feeling[1] his smell, and on seeing him [come] she should joyfully get up and proceed to welcome the beloved one.

Receiving the guilty lover

256-258. And if the beloved one is guilty he should be given censure in due order by means of [appropriate] gestures and reproachful words as well as by Jealous Anger (*māna*),

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253 [1] That is, if the right ey and eyebrow etc. throb.

255-256 [1] That is, by representing it with gestures.

Insult, Fainting or Dissimulations and in case of women's outburst of speech [in such cases] will consist of abuse.

258-261. In case of satisfaction [witnessing] a contest, love, doubt, responding to courtesy, and wonder, in case of private words relating to duty, wealth amour or in laughter, curiosity, flurry, calamity and acceding to a situation of fun and to his concealing any ascription of any fault, the Heroine should speak to the beloved one even if [his guilts require that] he should not be spoken to, because of these reasons.

261-262. Where there is affection there is fear also. And where there is jealousy there occurs love (*madana*).

Causes of jealousy

The causes of this (*i.e.* jealousy) are fourfold: Depression (*vaimanasya*), Mixed Feeling (*vyalīka*), Disgust (*vipriya*) and Anger (*manyu*). Please listen about their description.

Depression

262-263. Depression arises from seeing the beloved one walking lazily due to sleepiness and lassitude, and discovering signs [of his Union with another woman] and fresh wounds [received from the latter].

264. A women should represent this with an intensely jealous face, great trembling of lips due to anger, and utterance of words like "It is good," "It is nice" and "It is beautiful."

Mixed Feeling

265. Mixed Feeling arises due to jealousy mixed with great joy when one's beloved one is seen [near by] even after he has been treated with contempt in many ways.

266. Mixed Feeling should be represented by putting forward a foot and having the left hand on the breasts and the right one violently gesticulating.

Disgust

267. Disgust (*vipriya*) will arise when the beloved one says that "I live [only] as long as you live," "I am your slave" and "You are my love," but behaves in a [quite] different manner,

268. Representation of Disgust should be made by repulsing the female Messenger, the latter's solicitation of reply [made by the beloved[1] one] and also by angry laughter weeping and shaking of the head.

Anger

269. Anger arises [in a woman] when the beloved one comes to her from the place of a rival woman, and carries the signs of his Union with her and boasts about his good luck in this matter.

270. Anger should be represented by turning round the Valayas (bangles) and throwing up the Rasanā in a loose manner and by apprehensive and tearful eyes.

On treating a lover at fault

271. On seeing the beloved one standing much ashamed and afraid due to his guilt, [the Herione] should harass him with rebuke made up of words spoken in jealous [indignation].

272. But no very cruel words should be uttered, and no very angry words should also be applied. [The Heroine] should speak tearfully things referring to her ownself (i. e. her ill luck).

273-275. This attitude should be represented by placing on the breast a hand the middle finger of which is touch the edge of the lip, and by looking with eyes upturned, and looking continuously or assuming a Karaṇa in which a hand is placed on the hip with the fingers separated or by moving them on the head and letting them fall together or by a look

of Dissimulation or by beautiful gestures finger of indicating threat.

275-277. After saying "You are shining," "You look well," "Go", "Why are you tarrying", "Don't touch me," "Go to the beloved one who is in your heart," 'And go away," she should turn back and resume her joyful expression on any pretext.[1]

278. In case of being taken forcibly by the dress, the hand or the hair (lit. head) the woman should be softened even after observing the guilt [of the beloved person].[1]

279. When taken by her hand, dress or hair the woman drawing near the beloved one should slowly release herself from him.

280. When taken by her hair, hand or dress the woman should enjoy (lit. take) the touch of the beloved in such a way that he may not perceive it.

281. The woman should slowly release her hair [from the hands of the beloved one] by standing first on her toes with limbs bent and then taking to the Aśvakrāntā posture.[1]

282. Her hair being not released [due to efforts of the beloved one] the woman should slightly perspire on his touch and say "*Huṃ huṃ*, let [my hairs] go," and "Go away".

283. After hearing the angry words like "Go away" the lover (lit. man) should [first] go away and then come back to start talking to her on any pretext.

284. Then the woman should make movements of her hand while uttering "*Huṃ huṃ*", and during these movements she should pretend [anger] with abuses (*śapatha*).

285. In case of her clothes being taken away [by the beloved one] the woman should either cover his eyes, conceal

275-277 [1] The trans. of 277 is tentative.

281 [1] See XIII. 167-168.

herself behind his back and cover her Nīvi.

286. A woman should harass her [offending] lover till he would fall to her feet; but on his falling at her feet she should look to the female Messenger.

287-288. Then the Heroine should embrace the beloved one and with the object of intercourse she should joyfully walk [with him] to the bed. All these should be represented [only] by [appropriate] songs[1] with a gentle dance.

288-289. When in a play there is any speaking to the sky or any action depending on another man's speech, which relates to the Erotie Sentiment, then the same line of representation should be followed by a woman.[1]

290. The same should be the rule of representation if an action of a play relates to the inner appartment (harem) and the Erotic Sentiment.

Acts forbidden on the stage

291. One knowing the dramatic convention (*nāṭya-dharma*) should not represent sleeping on the stage. But if [such is necessary] on some pretended need one should bring the Act to a close.

292-293. If out of any necessity anyone sleeps alone or with anyone, no kiss or embrace or any other private acts such as biting, scratching with nails, loosening the Nīvi, the pressing of breasts and lips, should be presented on the stage.[1]

294. Taking food or sporting in water or doing any immodest act should not be presented on the stage.

295. As a Nāṭaka is to be witnessed by the father and the son, the mother-in-law and the daughter-in-law [all

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287-288 [1] K. reads 290 with some variation. In trans. it is as follows: Then the woman will tolerate (lit. accept) the touch of the beloved and holding him up properly [from the feet] lead him to the bed.

292-293 [1] This shows the high moral tone of the Indian theatrical art.

sitting together] these acts should be carefully avoided.

296. With words which are very pleasant to hear and have not very harsh sounds and are sweet and not very cruel the experts should write Nāṭakas which are to contain good counsels.

Endearing terms of address for the beloved one

297. Now listen about terms which women in love are to use to their beloved ones when the Amorous Union takes place.

298. Such terms are "dear" (*priya*), "beloved" (*kānta*), "affectionate" (*vinīta*), "lord" (*nātha*), "master" (*svāmi*), "life" (*jīvita*) and "joy" (*nandana*) when they are pleased.

Angry terms of address for the beloved one

299. In case of anger, terms generally used may be "ill-natured" (*duḥśīla*), "tyrant" (*durācāra*, lit. ill-doing), "deceitful" (*śaṭha*), "hostile" (*vāma*), "indifferent" (*virūpa*), "shameless" (*nirlajja*) and "cruel" (*niṣṭhura*).

Endearing terms of address

300. He who does nothing undesirable, speaks nothing improper, and always conducts himself uprightly is called "dear" (*priya*).

301. He in whose lips or [other parts of] the body no sign of Amorous Union with another woman is visible is called "beloved".

302. He who even in his anger does not cross words [with the woman he loves] and does not use any harsh word is called "affectionate".

303. He who maintains an intercourse with a woman

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295 [1] See above 292-293 note.

298 [1] BhP. (p. 107, l. 7-9) has eleven terms.

299 [1] BhP. (p. 108, l. 10-11) has eight terms.

301 [1] Cf. BhP. p. 107, l. 14-15.

by sweet words (*sāma*, lit. conciliation), gifts (*dāna*), providing enjoyment, caress and maintinance, is called "lord"

304. He who is a well-wisher [of his beloved woman], is able to protect her, is not conceited or jealous, is always alert on every occasion, is called "master".

305. He who takes the woman to the bed to please her tactfully by [providing] enjoyments according to her wishes and desires, is called "life".

306. He who is high-born, patient, clever, kind, master of words and fit to be praised among women friends, is called "joy".

307. These words are used to highten the charm of intercourse. I shall now speak of words which indicate an want of love. Listen about them.

Angry terms of address explained

308. He who is cruel, impatient, cenceited, shameless, bragging, given to crossing words, is called "ill-natured" (*duḥśīla*).

309. He who restrains indiscretely a woman's movement or beats her or uses harsh words to her, is called a "tyrant".

310. He who for his own purpose speaks sweet words but does not put them into practice is called "deceitful.

311. He who even being forbidden to do anything does that very thing, and resolutely, is called "hostile".

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303 [1] Cf. BhP. p. 107b. l. 16-17.

304 [1] Cf. BhP; p. 107b, l. 18-19.

305 [1] Cf. BhP. p. 108b, I. 4-5; the term here is *jīviteśa*, 'lord of life.'

306 [1] Cf. BhP. p. 108b, l. 2-3.

308 [1] Cf. BhP. p. 108b, l. 14-15.

309 [1] Cf. BhP. p. 109, I. 4-5.

310 [1] Cf. BhP. p. 108b, I. 20. p. 109b, I. 1.

311 [1] Cf. BhP. p. 108b, I. 12-13.

312. He who has fresh wounds [received from a another woman] and is proud of it and remains silent is called "indifierent"[1].

313. He who approaches the woman more resolutely than ever even when he is guilty [towards her] and bears the marks of such a guilt and is forbidden to approach, is called "shameless"[1].

314. He who being guilty towards her tries to enjoy a intercourre with a woman by force, and does not think of conciliating her, is called "cruel"[1].

315. These are the ways of using words to indicate whether a lover is dear or not so. In different circumstances[1] one should use them discretely[1].

316. In songs [mentioning such a situation] there should be application of gentle dance of the Erotic Sentiment[1] and the [representation of] fatiguing acts of love.

317. When there is a man in the sky alluding to another person, and his word suggests the Erotic Sentiment, the same should be the mode of representation [on the part of a woman].

318. These should also be the procedure when a [similar] act relating to the Erotic Sentiment takes place in a Nāṭaka, with regard to a male.

319. This is the rule about the representation of incidents relating to the harem. I shall now describe in due order the rules regarding the goddesses (lit. celestial females)[1].

Goddesses in human roles

320. The dress of goddesses is always brilliant, their

312 [1] Cf. BhP. p. 108b, I. 14-15.
313 [1] Cf. BhP. p. 108b. I. 18-19.
314 [1] Cf. BhP. p. 108b. I. 20-21.
315 [1] That is in irony (*sollunṭhana-bhāṣita*). See SD. 107.

mind is always full of joy and their time is always passed happily and in sports.

321. Celestial males have no jealousy, anger and malice in life, and they require no propitiation of their females.

322. When celestial women unite with human beings they are to assume all the Psychological States of a mortal.

323. When celestial women sustain a fall [from the heaven] due to a curse, their union with human males and the mode of approach should be likewise.

324. [Remaining] invisible, she should tempt them with her voice and with [the scent of] flowers in her decoration and then revealing herself for a moment she should disappear.

325. The Hero is to be maddened by a display of dresses, ornaments, garlands and letters and such other means.

326. Love growing out infatuation will be pleasing, and that [love] which is natural will not cause such abundant feelings.

327. Being reduced to human existence celestial males should assume all the Psychological States which are proper for men and should behave like them.

328. This should be the practice in connexion with kingly Etiquette in relation to the harem. The Etiquette in relation to the outsiders will be treated in rules regarding Courtezans (*vaiśika*).

Here ends Chapter XXIV of Bharata's Nāṭyaśāstra
which treats of the Harmonious Representation.

Chapter Twentyfive

DEALINGS WITH COURTEZANS

The definition of an Expert Gallant

1. One excelling (*viśeṣayet*)[1] in all the arts (*kalā*)[2] is called a Vaiśeṣika (specialist) or one is also called Vaiśika because of his dealings with the courtezans (*veśyopacāra*)[3].

2. A man who has learnt all the arts (*kalā*)[1] and is an adept in all the crafts (*śilpa*)[2] and can [besides] captivate the heart of women, is called a Vaiśika (Expert Gallant)[3].

Qualjties of an Expert Gallant

3. His thirtythree [characteristic] qualities are briefly of three classes: physical, extraneous (*āhārya*) and psychological (*sahaja*, lit. natural).

4-7. One who is well-versed in the Śāstras, skilled in arts, crafts, well-formed, pleasant-looking, powerful, possessing self-command, desirable age, dress and pedigree, is

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1 [1] See BhP. p. 106, 1-10.

[2] These are generally considered to be sixtyfour in number. See Vātsyāyana, KS. I. 3. 34. But the Jains have their number as seventytwo (See Amulya Chandra Sen, "Social Life in Jain Literature," Calcutta, 1933. pp. 12-15).

[3] This etymology is sensible. For *veśa* (residence of courtezans) is connected with *veśyā* (woman who is available for all the members of the tribe or the settlement).

2 [1] See above 1 note 2.

[2] The word *kalā* is usually synonymous with *śilpa*. For the most of the sixtyfour items included by Vātsyāyana (l.c.) are nothing but crafts. But when the two words are used together in a sentence, *śilpa* may be taken in the sense of 'craft' only.

[3] Another name for *vaiśika* (Expert Gallant) seems to be *viṭa*. See KS. 1.4. 16; SD. 80 and also XXXV. 74.

4-7 [1] See BhP. p. 106, 1.2-9.

friendly (*surabhi*), sweet-tempered munificent, patient, free from bragging, fearless, accustomed to use sweet words, clever, elegant, clean [in his habits], expert in the practice of love, honest, able to act suitably to time and place, speaker of no pityful words, accustomed to speak smilingly eloquent careful, sweet-tongued, greedless as a partner, full of faith, firm in resolve, not rash, making confidence to accessible (*gamyā*) women and has a sense of self-respect, is called an Expert Gallant.

8. [According to another authority] his six [special] qualities are:] that he should be devoted [in his love affairs], clean [in his habits], self-possessed, honest, dignified, have a [suitable] age and able to talk on varied topics (*citrābhidhāyī*).

A female Messenger

9-10. A wise woman, female story-teller, a female ascetic or a woman of the stage[1], an intelligent woman, a female neighbour, a female friend, a maid-servant, an unmarried girl, a crafts-woman[2], a foster-mother, a nun[3] or a female fortune-teller [can be employed as famele] a Messenger[4].

Qualities of the Messenger

11. A wise person should never engage as a Messenger any person (lit. male or female) who is foolish, beautiful, wealthy or diseased[1].

12. Any woman should be engaged as a Messenger when she knows the art of encouraging [the beloved], is sweet in her words, honest, able to act suitably to the

9-10 [1] Ag. explains *raṅgopajīvtnī* as *rajakastrī*.

[2] Cf. DR. II. 29; SD. 157 separate the words *kāru* and *śilpin*.

[3] A nun of the heretical sects like the Buddhists. See note 4 below.

[4] Cf. KS. V. 4. 23.

11 [1] Cf. BhP. p.94 (1.9-10).

occasion, charming in her behaviour and is able to keep secrets[1].

13. She should encourage [the beloved one] by mentioning the various causes and should communicate the exact words [of the latter] and describe his condition[2].

14. Besides female Messenger should make an exaggerated statement about his birth, wealth and [capacity for], intercourse and speak freely about the purpose [of her visit].

15. The Messenger should in various ways bring about for the man an Union with a woman who is in love for the first time or a beloved woman who has been angry wirh him[1].

16-17. The first meeting of men [with women] may be made during a festive night, in her house, in a park, in the house of a kinsman, a foster-mother or a female friend or in a dinner-party or on the pretext of seeing a sick person, or in an empty house[1].

18. After meeting a woman in one of these various ways one should carefully observe from different marks whether she is attached or the opposite.

A woman excessively overcome with love

19. The woman who from her natural feelings is smitten with love and does not conceal her amorous behaviour [at the sight of the beloved] is said to be "overcome with love" (*madanātura*).

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12 [1] Cf. KS. I. 5. 28; SD. 158.
13 [1] Cf. KS. I. 5 28, BhP. p. 94, l. 4-13.
14 [1] Cf. KS. I. 5. 28, BhP. p. 94, l. 11-13.
15 [1] Cf. BhP. p. 94, l. 14-15.
16-17 [1] See Ag. [2] Cf. BhP. p. 64 l. 16-19.

An attached woman

20-23. When a woman speaks of her lover's [good] qualities to her friend, gives him her own money, honours his friends, hates his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him, sleeps after he has slept, kisses after he has kissed her, rises [in the morning] before he gets up, puts up with suffering [for his sake], remains the same in happiness and in misery, and never becomes angry, she is said to be "attached" (*anuraktā*)[1]. These indicate her characteristics.[1]

A hostile woman

24-27. The characteristics of a hostile woman are as follows: when kissed she wipes off her mouth, speaks unpleasant words, becomes angry even when sweet words have been spoken to her, hates his friends, praises his enemies, lies down on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour [has been shown her], never puts up with suffering, becomes angry without any provocation, does not look at him or greet him. The woman who betrays these signs should be marked as "hostile" (*viraktā*).[1]

Winning back of woman's heart

28-29. [The following measures may lead to] the winning (lit. taking) back of a woman's heart: display of wealth, showing of good-will, proposal of giving money,[1] [actually] giving money, pretending to give her up and making gesturs of attachment (*bhāvopakṣepa*).[2] from near.

20-23 [1] See BhP. p. 115, l. 2-8.

24-27 [1] BhP. p. 116, l. 4-5, 13, 6, also 7-12, 14-19.

28-29 [1] See Ag. [2] See Ag.

Causes of hostility

30-31. A man or a woman becomes hostile to the lover due to poverty, disease, misery, harshness, want of learning, going abroad, offended self-esteem, excessive greed, transgression [of good conduct], coming back late [at day or at night] and resorting to undesirable acts.[1]

Acts winning woman's hearts

32. In connexion with love, one's acts should be capable of winning the heart (lit. attachment) of women. By these [acts] a woman may be pacified and won over.

33-35. A covetous woman should be won over by [making her] a gift of money, a learned woman by knowledge of arts, a clever woman by sportfulness, a sensitive woman by acting according her desire, and making her accept ornaments will induce her to an intercours ; a woman who hates man is to be propitiated by stories to her liking, a girl below sixteen (*bālā*) by a present of play-things, a terrified woman by cheering her up, a proud woman by servile attendance and a nobel lady by the practice of arts[1].

Three types of woman

36. Three are the natures of women, superior, middling and inferior. But the nature of courtezans are appropriate to their own class.

A superior woman

37-39 The woman who remains unperturbed when she has been offended, does not use harsh words to her beloved one, has a short-lived anger, possesses skill in arts, is desired by men for her high birth, wealth, capacity for giving enjoyment and the like, is an expert in the acts of love (*kāmatantra*), is honest, possesses physical charm, becomes angry only when

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30-31 [1] Cf. BhP. p. 117. l. 8-11.

there is a [proper] cause, speaks without malice and knows the proper occasion [for all acts] is fit for sexual union is (*subhagā*)[1] of the superior class.[2]

A middling woman

40-41. The woman who desires men and is desired by men, is skilled in the acts of love, jealous of her rivals, is overcome with malice, is not sincere and has short-lived anger, is proud, and can be pacified in a moment, is of the middling class[1].

An inferior woman

42. The woman who is angry without a suitable cause, ill-natured, very proud, fickle, harsh, and remains angry for a long time, is of the inferior class.[1]

Four stages of a woman's youth

43. The youthful exploits of women when they have tasted love's pleasures are manifested in four stages through dresses, limbs and their movements as well as [inner] qualities[1].

Primary youth

44. The primary youth which has an enthusiasm for sexual acts, is characterised by plump thighs, cheeks, hips, lips and breasts which are firm and conducive to (lit. charming in) love's pleasures[1].

Secondary youth

45. The secondary youth which affords the best pleasure of love is characterised by full and round limbs, plump breasts and slender waist[1].

37-39 [1] A woman who has proper age and health.
[2] Cf. BhP. p. 102, l. 1-5.
40-41 [1] Cf. BhP. p. 102, l. 6-9.
42 [1] Cf. BhP. p. 102, l. 10-13.
43 [1] Cf. BhP. p. 103, l. 10.
44 [1] Cf. BhP. p. 103, l. 11-16.
45 [1] Cf. BhP. p. 104, l. 2-11.

Tertiary youth

46. The tertiary youth is provided with all kinds of beauty, exciting sexual desire and is maddening and rich in various qualities[1], and in it sexual passion adds to a woman's graces.

Quarternary youth

47-48. The quarternary youth which is the enemy of intercourse comes when the primary, the secondary and the tertiary youths have gone by[1]. It is characterized by reduced physical charm due to slightly pale cheeks, hips, lips breasts as well as an enthusiasm for sexual acts[2].

Behaviour in the primary youth

49. A woman in her first youth is to be known as one who cannot take much pains, is neither pleased nor displeased with her (female) rivals and is attached to persons of mild qualities[1].

Behaviour in the secondary youth

50. A woman in her secondary youth takes offence lightly, and her anger and malice are also not great, and in her anger she remains silent[1].

Behaviour in the tertiary youth

51. A woman in her tertiary youth is an expert in intercourse, full of malice for her rivals, has many qualities and is not secretive and shows pride in her acts[1].

Behaviour in the quarternary youth

52. A woman in her quarternary youth is capable of

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46 [1] Cf. BhP. p. 104, l. 13-14.

47-48 [1] Through over-indulgence in sexual acts is it may come even after the first or the second stage. [2] Cf. BhP. 105, l. 1-6.

49 [1] Cf. BhP. p. 104, l. 2-6.

50 [1] Cf. BhP. p. 104, l. 13-18.

51 [1] Cf. BhP. p. 105, l. 1-4.

captivating a man, has no malice to her rivals even if she is an expert in love's enjoyments, and she always desires to remain unseparated [from her beloved man][1].

Five types of men

53-54. These are the four stages of youth for the Heroine in a drama. I shall now deseribe the types (lit. qualities) of men with regard to the practice of amours. With reference to their dealings (lit. application) with women they are of five types, such as is "clever", "superior', "middling" "inferior" and "novice" (*vṛttaka*).[1]

A clever man

55. A man is to be known as "clever" when he is sympathetic, able to endure hardship, skilled in pacifying anger in connexion with love, expert in sexual acts, and is honest, suppliant and not self-willed.

A superior man

56-57. A man is to be known as "superior" when he does not do anything displeasing, when he comes to know of her slight aversion, or has found out her motive completely, and has a good memory and self-command, is dignified, and knows thoroughly the mysteries of [human] feelings (lit. heart). One who is sweet [in manners], munificent and feels love, but is not overcome by passion, and when insulted by a woman gets disgusted with her, is also [to be known as] a "superior" man.[1]

A midling man

58. A level-headed man who tries to understand by all means a woman's feelings of and is disgusted with her

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52 [1] Cf. BhP. p. 105, l. 8-10.

53-54 [1] Cf. BhP. 91, l. 20ff.

56-57 [1] Cf. DR. II. 3-6a, BhP. p. 92. l. 2-3.

on discovering any of her deceit, is to be known as "midding".

59. A man who makes a gift in proper time, does not have much anger even when he is insulted, but on discovering her slight act of desceit, gets disgusted with a woman, is to be known as "midling"[1].

An inferior man

60-61. A man who shamelessly approaches a woman with a steadfast love even when she has insulted him, has passed to another and has withdrawn her love due to her attachment for another, and loves her openly and more strongly in spite of a friend's advice to the contrary even when he has come to know directly of her deceit, is to be known as "inferior".

A novice

62-63. A man who does not care for fear or anger, is foolish, has naturally excessive feeling, is obdurate, artless in acts of love, not rough in love-quarrels [and] in strikings connected therewith, and a plaything of women, is to be known as "novice".

Psychological approach to women

64. Women are of different nature[1] and their hearts are mysterious. Hence a wise man should make to them approaches as befit their respective spirits.

65. A man should deal with a woman according to the Science of Erotics after he has measured through differenr means her love or its absence.

66. Such means are: Conciliation (*sāma*)[1], Gift (*pradāna* = *dāna*), Discord (*bheda*), Chastisement (*daṇḍa*) and Indifference (*upekśā*) to women.

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59 [1] K. reads this as follows: सर्वार्थं मध्यस्थो भावग्रहणं करोति नारीणाम् । किञ्चिद्दोषं दृष्ट्वा विरज्यते मध्यमोऽयमिति ॥

66 [1] Cf. BhP. p. 214. l. 7. These terms have been from the Arthaśāstra.

Conciliation

67. That which is effected through a projection of one's own self by saying "I am yours[1]", "You are mine", "I am dear to you", "you are dear to me" is called Conciliation.

68. Giving wealth according to the measure of one's property in season and out of season, and concealing the same under some pretext is called Gift[1].

Discord

69. Showing the faults of her dear one by some means, is Discord.

Chastisement

70. An indifferent woman is to be re-united by Conciliation, a covetous one by giving her wealth, and a woman attached to another person should be won over by Discord.

71. When from a changed attitude a woman deteriorates into a wicked one, she should be chastised with slight beating,[2] and restraint of her movement.

72. If after an exaustive adoption in due order, of means such as Conciliation and the like, a woman does not come under control then a clever man should be indifferent to her.

Reading a women's heart from her behaviour

73. It is from the expression of her face or from her eyes or from the movement of her limbs that one is to know whether a woman hates a man or loves him or is indifferent to him.

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68 [1] That is, in joys and sorrows (Ag.).

71 [1] Ag. explains this as *deśāntara [pa] lāyāyanaṃ puruṣāntara-gamanam.*

[2] The husband's conjugal right of punishmant such as blows with a chord or a rod is often referred to in the Smṛti lit. (Manu. 8. 299f; Saṅkha, 4. 16 etc.) See also Kauṭilya III. 3. and Jolly. Hindu Law and Customs. p. 145.

A courtezan's mercenary treatment of men

74. Courtezans except when they belongs to gods or the king are always available for money to a man whether he is dear to them or not,

75-76. [To them] a man [giving money] becomes dear even if they hated him before, becomes dearer than ever if she already was dear to them, is admitted as well-behaved even if he is wicked, and as possessed of good many qualities even if he has none.

On seeing him their eyeballs dance [in joy] and they smile as it were with eyes, and due to simulation of [proper] feeling their faces assume an agreeable colour.

77. Passion arises in them after they have been treated with proper means or have been separated [for some time], just as fire comes out of wood.

78. This is the traditional method of dealing with women so far as courtezans are concerned. This should be utilized in suitable manner in the Nāṭaka or the Prakaraṇa.

79. This is the method of dealing with courtezans to be followed by the experts. Now listen about the Varied Representation.

Here ends the Chapter XXV of Bharata's Nāṭyaśāstra, which treats Dealings with Courtezens.

Chapter Twentysix

VARIED REPRESENTATION

1. The speciality in the representation through Gestures and the like, which occurs from time to time, but has not been me mentened [before] when stated in diverse ways, is known as the Varied Representation (*citrâbhinaya*).[1]

Day, night and seasons etc.

2-4. To indicate morning and evening, day and night seasons, clouds, forest-region, wide expanse of water, directions, planets, stars and anything that is somewhat fixed, one is to make the following gestures: two hands raised with Patākā[1] and Svastika[2] gestures, Udvāhita head[3] looking upwards with various eyes [fitting each occasion].

Objects on the ground

5. With the same[1] gestures of the hands and of the head together with the eyes looking downwards, one is to indicate [objects] resting on the ground.

Moonlight, happiness and air etc.

6. To indicate moonlight, happiness, air, flavour (*rasa*) and smell, one is to use gestures for representing touch and horripilation.

The sun, dust and smoke etc.

7. To indicate the sun, dust, smoke and fire one is to cover one's face with clothes. And heat of the ground and heat of the sun are to be indicated by a desire for a shady place.

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1 [1] Their collective use as under 5-20 below. Ag. makes a scholastic discussion on the justification of the term *citrābhinaya*. But this does not appear to be convincing.

2-4 [1] See IX. 17-26 [2] See IX. 134 [3] See VIII. 27

5 [1] As described above.

The mid-day sun

8. The mid-day sun is to be indicated by looking upward with half-shut eyes, and the rising or the setting sun by a representation of the idea of depth.

Pleasent objects

9. To indicate anything pleasant and happy, one is to use gestures for representing the touch of one's body together with horripilation.

Sharp objects

10. And to indicate things of sharp nature one is to use gestures for representing touch of one's limbs and uneasiness and to narrow down one's mouth.

Deep and exalted feeling

11. To indicate these in connexinn with deep and exalted feelings one is to have the Sauṣṭhava[1] of the limbs and a display of pride and conceit.

Necklace and flowers etc.

12. To indicate a necklace and a flower garland one is to hold the two Arāla hands[1] in the place where the sacred thread is held and then to separate them from the Svastika[2] position.

The idea of entirety

13. To indicate the sense of "entirety" one is to move on the index finger, look round and press the Alapallava hand.[1]

Audible or visible objects

14. To indicate anything audible or visible whether it relates to the speaker or to the person spoken to, or to anyone else, one should point to the ears and eyes respectively.

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11 [1] See IX. 88-91.

12 [1] See IX. 46-52. [2] See IX. 134.

13 [1] See IX. 90.

Lightning and shooting stars etc.

15. Lightning, shooting stars, peals of thunder, sparks [of fire] and flame should be indicated by relaxed limbs and fixed look.

Repugnant objects

16. To indicate anything repugant to oneself, or to avoid its contact one is to practice Udveṣṭita[1] and Parāvṛtta (Parivartita)[2] Karaṇas of hands and to bend the head and to look obliquely.

Hot wind and heat etc.

17. To indicate hot wind, heat from the sky, warding off of dust, rains, insects and bees one should cover one's face,

Lions and bears etc.

18. Lions, bears, monkeys, tigers and other beasts of prey should be indicated by holding Padmakośa[1] hands downwards in the form of a Svastika.

Worshipping superiors

19. To indicate worshipping the feet of the superiors (*guru*) one should hold Tripatāka[1] and Svastika[2] hands, and taking up of the goad or the whip should be indicated by Svastika and Kaṭakā [mukha][3] hands.

Numerals

20-21. Numerals from one to ten should be indicated by fingers [of corresponding number]. Multiples of tens, hundreads and thousands are to be indicated by the two Patākā hands.

22. Any number above ten should be indicated by speech [only] and by indirect representation.[1]

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16 [1] See IX. 208. [2] See IX. 210.

18 [1] See IX. 80.

19 [1] See IX. 26-32. [2] See IX. 134. [3] See IX. 61-64.

22 [1] This is not clear.

Umbrellas and banners etc.

23. Umbrellas[1], banners and banner-staffs should be indicated by representation of the holding of any staff, and different weapons by the manner of holding them.

Memory and meditation etc.

24. Memory and meditation should be represented by indicating attention, downcast eyes, slightly bent head and the left hand with the Sandaṃśa[1] gesture.

Height

25. Offsprings and height should be indicated by making the head Udvāhita[1] and holding the Haṃsapakṣa[2] hands, on the right side.

Past and cessation etc.

26. The idea of past, cessation, destruction or words listened, is to be indicated by carrying from the left the Arāla[1] hand on the head.

Antumn

27. Autumn should be indicated by representing a composure of all the senses, brightness of all the directions and a beautiful landscape.

Early winter

28. Early winter (*hemanta*) should be indicated by the superior and the middling characters through narrowing down their limbs and seeking the sun, fire and [warm] clothing.

29. The same should be indicated by the inferior characters through groaning (*kūjana*), clicking (*śītkāra*), and trembling of the head and of the lips and the clattering of teeth.

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24 [1] See IX. 109.

25 [1] See VIII. 27. [2] See IX. 105.

26 [1] See IX. 46-52.

30. The superior characters also may sometimes indicate the winter in this manner, if due to fate they are in a miserable condition.

Winter

31. One is to indicate the winter by the representation of smelling the flowers, [of the season], drinking wine[1] and of feeling an unpleasant wind.[1]

Spring

32. The spring (*vasanta*) is to be indicated by the representation of acts of rejoicing, enjoyments and festivities and a display of various flowers [of the season].

Summer

33. The summer is to be indicated through the representation of the heat of the earth, fans, wiping off sweat and feeling the hot wind.

Rains

34. The rainy season (*prāvṛṣ*) is to be indicated through the representation of the Kadamba, the Nimba and the Kuṭaja flowers, green grass, Indragopa insects and groups of peacocks[1].

Rainy night

35. A night in the rainy season should be indicated by the loud sound of the masses of clouds, falling showers of rain, as well as lightning and peals of thunder.

Seasons in general

36. Each season should be Indicated by the sign, costume, activity or scenery which is proper to it or whatever is [specially] desired or avoided (lit. undesired) in it.

37. These seasons according to the necessity should be indicated with porper Sentiments as being full of happiness

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31 [1] See ṚS. V. 5 and 10.

for those who are happy, and full of distress for those who are afflicted.

Psychological States

38. Psychological States[1] should be indicated by the representation of the Determinants (*vibhāva*)[2] and similarly the Psychological States are also indicated (lit, accomplished) by the representation of Consequents (*anubhāva*)[3].

Determinants

39. Acts connected with the Determinants should be represented by means of the Consequents; and the Psychological States relate to the representation of one's own self, and the Determinants relate to an exhibition of another person [in relation to the self][1].

40. A preceptor, a friend, an affectionate companion (*sakhā*), a relation from the mother's or the father's side, who may come and be [respectfully] announced[1] [properly], is called a Determinant[1].

Consequents

41. The honour shown to him[1] by rising from the seat, by offering him presents and a seat, and by using respectful words, are called the Consequents.

42. Similarly in other cases also, from an observation of different incidents [in a play] one should find out the Determinants and the Consequents from actions [related to them].

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38 [1] K. reads before this the following text which in trans, is as follows: He who is imbued with a state pleasant or otherwise, looks under its influence everything as permeated with it. For the def. of *bhāva* see VII. 1-3. [2] See VII. 3-4. [3] See VII. 4-5.

39 [1] See Ag. on their point.

40 [1] This is only an example of one of the many *vibhāvas* which may lead to the many Psychological States,

41 [1] One of the persons mentioned in 40 above.

43. Reply to a message given to the Messenger is [also] called a Consequent marked by such a reply.

44. In these ways the Determinants and the Consequents are to be represented by men as well as women.

General directions for the representation

45. In the representation of their own nature, men should assume the Vaiṣṇava posture[1] and women the Āyata[2] or the Avahittha[3] postures in relation to [appropriate] actions.

46. [But] there occurring special need for the same, other postures may [also] be introduced for the representation of different Psychological States in special types of play.

Men's and women's efforts

47. Efforts of men should be characterized by patience as well as by sportful limbs, and those of women by delicate Aṅgahāras.[1]

Women's movements of limbs

48. Women's movement of hands, feet and other limbs should be graceful (*lalita*) while men's movement of these should be restrained (*dhīra*) as well as vehement (*uddhata*)[1].

Meaning of words

49. Representation of the meaning of words are to be made differently by men and women. I shall explain them in due to order through the Psychological States and the Consequents proper to them.

Joy

50. One should indicate one's joy (*harṣa*) by embracing the [other's] body, by smiling eyes as well as by horripilation.[1]

51. An actress (*nartakī*) should indicate joy by sudden horripilation, tearful eyes, smiling words and a loving attitude.

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45 [1] See XI. 51-52. [2] See XIII. 157-170. [3] *ibid.*

47 [1] See IV. 170ff.

Anger

52. One should indicate anger by upturned red eyes, biting of lips, [deep] breathing and trembling of limbs.

Jealous Anger of women

53-54. Jealous Anger (*īrṣyākrodha*) of women should be indicated by tearful eyes, tremor of the chin and of the lips, shaking of the head, knitting of the eye-brows, keeping silent, curling of the fingers, giving up garlands and ornaments and assuming the Āyata posture (*sthāna*)[1].

Men's sorrow

55. Men's sorrow should be indicated by much breathing and sighing, thinking with a downcast face and speaking to the sky.

Women's sorrow

56. Women's sorrow should be indicated by weeping[1], sighing, striking the breast, falling on the ground and striking [the body against] the ground.

57. Crying[1] which has been mentioned before as arising from tears of joy and from jealousy, should be applied in case of women and of inferior male characters.

Men's fear

58. Men's fear should be indicated by acts of consternation (*saṃbhrama*), and of dismay (*udvega*), fall of weapons [from their hands], as well as patience, excitement and force.

Women's fear

59-60. Women's fear should be indicated by eyes with moving eyeballs throbbing and shaking limbs, glancing sideways for fear (lit. terrified heart), looking for someone to rescue them, weeping loudly and putting their arms round [the dear one staying close by].

Women's intoxicated condition

61. Intoxicated conditions (lit. intoxication) which have

been mentioned before should be applied to women, and men of the inferior type.

61-62. Women's intoxication should be indicated by delicately faltering movements trying to grasp something (lit. the sky), rolling of eyes, of uttering indistinct (*vilagna*) words and shaking of limbs.

63. These are the rules to be followed in a theatrical production for the representation of men's or women's Psychological States when occasion for these will arise.

64. In a theatrical production the Psychological States of women are all to be made graceful (*latita*) and that of men endowed with self-control and equanimity.

Parrots and Śārikās

65. Parrots, Śārikās and small birds like these, are to be indicated by two moving fingers in the Tripatāka hand.

Big birds

66. But birds like peacocks, cranes and swans which are naturally big are to be indicated by proper Recakas and Aṅgahāras.

Asses and camels etc.

67. Asses, camels, elephants, lions, tigers, cows, buffaloes and the like should be indicated by Gaits and gestures [suitable to them][1].

Bhūtas and Piśācas etc

68-69. Bhūtas, Piśācas, Yakṣas, Dānavas and Rākṣasas when they are not visible, should be indicated by the Aṅgahāras. But when they are visible they should be indicated by [the representation of] fear, dismay and astonishment.

70. When they remain invisible, gods are to be indicated according to the necessity by making obeisance to them and by movements suitable to the Psychological States.

Greeting an invisible person

70-71. Greeting a man when he is invisible is to be indicated by touching the head with the Arāla hand[1] raised from the side.

Greeting gods and superiors etc.

71-72. Greeting gods, superiors (*guru*), and ladies is to be indicated by the Kaṭakāvardhamāna or the Kapota hand[2] [touching the head similarly].

72-73. Gods and honourable persons when they appear in person should be indicated by representing the deep influence [they have over the surroundings].

A great crowd and friends etc.

73-74. A great crowd, friends, Viṭas and crooks are to be indicated by means of the Parimaṇḍala (Uromaṇḍala) hand.

Mountains and tall trees etc.

74-75. Mountains in connexion with their height, and tall trees are to be indicated by lifting upwards the outstretched hands.

Wide expanse of water

75-76. A wide expanse of sea-water is to be indicated by two Patākā hands thrown out [side-ways], and heroism, haughtiness, pride, magnanimity and growth upwards also should be indicated[2] by placing the Arāla hand on the forehead.

77-78. The two Mṛgaśīrṣa hands[1] turned away from the breasts and held out quickly at a distance, will indicate anything made uncovered (*apāvṛta*).

70-71 [1] See IX. 46-52.
71-72 [1] See IX. 136. [2] See IX. 129.
73-74 [1] See IX. 196.
77-78 [1] See IX. 86.

A house and darkness etc.

78-79. Darkness in a house, a hole or cave is to be indicated by holding slightly stretched hands which have their palms upturned and which point downwards.

Love-sick, cursed and possessed persons

79-80. Persons who are love-sick or under a curse or are possessed of some evil spirit or enfeebled in mind by fever, should be represented by [suitable] movements of their face and other limbs.

A swing

80-82. A swing should be indicated by the representation of its movement, agitation of the limbs and the holding of the strings. It is by acting like this (lit. then) that the moving swing will be perceptible [to the spectators], and persons occupying their seats [just after representing a swing] will be taken as moving in a swing.

82-83. I shall now speak of [the indication of] "Speaking to the Sky" (*ākāśavacana*), "Speaking Aside" (*ātmagata*), "Concealed Speaking" (*apavāritaka*) and "Private Personal address" (*janāntika*).

Speaking to the Sky

83-85. Addressing someone staying at a distance or not appearing in person or indirectly addressing someone who is not close by, is called Speaking to the Sky.[1] This mode of speaking will present [the substance of] a dialogue by means of replies related to various [imaginary] questions (lit. causes) which may arise out of the play.[2]

Speaking Aside

85-87. When overwhelmed with excessive joy, intoxication, madness, fit of passion, repugnance, fear, astonishment,

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83-85 [1] See Ag.

anger and sorrow, one speaks out words which are in one's mind (lit. heart), it is called Speaking Aside. This including arguments, is often to be used in plays like the Nāṭaka.

Concealed Speaking

And Concealed Speaking (*apavāritaka*) is related to secrecy.

Private Personal Address

88-89. When out of necessity persons standing close by are [supposed] not to hear what is spoken to someone else, this constitutes Private Personal Address (*janāntika*)[1].

Thinking within oneself

It relates to something within one's self (lit. heart) which is a matter of deliberation[2] and feeling[3] and [which is indeed a kind of Speaking Aside.

Speaking in one's ears

Words in a play, which are connected with secrecy should be spoken in one's ears preceded by "so, so."

90. When one is to speak from necessity of something which has occurred earlier, for avoiding repetition, this should be [similarly] spoken in one's ears.

91. Without making any confusion (lit. mistake) [among these] one should resort to Speaking to the Sky, Private Personal Addreess and Speaking Aside which will [relate sometimes] to a visible or an invisible person and

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88-89 [1] It is because both the *janāntika* and the *apavāritaka* are supposed to be inaudible to others on the stage. Ag. quotes a view on their distinction as follows: अन्ये त्वाहु उभयमप्येतज्जनान्तिकमेव यावतो हि जनस्य तद् वक्तव्यं तावतोऽन्तिके सामीप्ये तदुच्यते यत्तु तस्मात् परम् उद्दिश्य नोच्यते अथ च परः श्रृणोत्वयमेवाशयो वचने तदपवारितकेन निगूढेण भावेनाशयेन संयुक्तम्.

And a late writer says: इह यद्वृत्तमेकस्यैव गोप्यं बहूनामगोप्यं तज्जनान्तिकम् तद्विपरीतम् अपवारितम्, ND. p. 31. But all this does not seem to fit in well with the examples of the *apavāritaka* available in extant dramas. Cf. Lévi, p. 61.

[sometimes] to one's ownself or to others.[1]

Concealed Speaking and Private Personal Address

92. Concealed Speaking and Private Personal Address should be indicated by a Tripatāka hand covering [the speaker][1].

Repetition of words

93. Words which are uttered due to commotion calamity, anger and intense sorrow, are to be repeated.

94. [In such cases] utter words such as "ah me", "alas, alas", "what, what", "don't speak any more" ; and these should be repeated twice or thrice[1].

Suspension of representation

95. Distorted or incomplete words used [in a play] should not be represented by gestures for explaining them (lit. for the sake of definition).

Observing proper Psychological States

96. The Psychological State which is proper to a superior [character] should not be applied to a middling one; and similarly the Psychological State which is proper to a middling [character] should not be applied to an inferior one.[1]

97. By means of different Psychological States and Sentiments which arise from movements proper to the superior, the middling and the inferior characters, a play will attain attractiveness.

No movement in the state of dreaming

98. In the dreaming condition (*svapnāyita*) the Psychological States should not be represented by any movement of hands. This should be explained by the representation of the Sattva and through speech only.

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91 [1] The trans. is tentative.

92 [1] Cf. DR. I. 65b; BhP. p. 219, l. 21-22; SD. 425. Lévi, p. 61.

94 [1] Correct the beginning of 94 text as ब्रूयहो.

Speech in sleep

99. Speaking in the somnolent condition should proceed with a slow voice; words in it should be [sometimes] distinct and [sometimes] indistinct, and sometimes their senses should be repeated twice, and this speaking should [also] depend on the recollection of the past [events].

Speech of the old people

100. Speaking of the old people should be done with a faltering voice and with dropping of the syllables [now and then]; and

Children's words

that of children should be made with lisping (*kalasvara*) which will leave syllables unfinished.

Dying Speech

101. Indistinct speaking at the time of dying should be made with syllables produced by relaxed and heavy speech-organs (*karaṇa*); it should be a faltering voice resembling the sound of [small] bells, and it should be accompanied by hiccup, [hard] breathing and [the action of] phlegm.

102. Advent of a swoon should be followed by hiccup and [hard] breathing. The speech there should be as in death. To indicate it, the speaking should contain repetition[1].

Representation of death

103. Representation of death which may arise from different conditions will be of different nature. [For example], sometimes it is indicated by throwing out all the hands and feet, and sometimes by a paralysis of movement of all the limbs.

Death from disease

104. Death from an attack of disease should be represented by an occurrence of hiccup, [hard] breathing and imperceptible movement of limbs which should be relaxed.

Death from drinking poison

105. Death from drinking poison should be represented by throwing out of hands and feet and other limbs, and the power of the poison will lead to the quivering action of the [different] parts of the body.

Eight stages in death from poison

106-107. The first stage of the action of poison is the thinness of the body, the second tremor, the third a burning sensation, the fourth hiccup, the fifth froth [in the mouth], the sixth breaking of the neck, the seventh paralysis and the eighth death[1].

Thinness

107-108. Eyes with sunken eyeballs, depressed cheeks, lips, and thinness of the belly and of the shoulder and of arms will represent thinness[1].

Tremor

108-109. Tremor should be represented by shaking simultaneously according to the situation the head, the hands and the feet or some of these limbs separately.

Burning sensation

110. Burning sensation should be represented by shaking of the entire body, feeling pain, scratching the [different] limbs and throwing out the hands and other limbs.

Hiccup

111. Hiccup should be represented by repeated blinking of eyes, belching, vomitting, convulsion (*ākṣepa*), and uttering of indistinct words.

Froth in the mouth

112. Froth [in the mouth] should be represented by lack of consciousness and of movement of eyes.

Breaking of the neck

Breaking of the neck (*śirobhañja=grīvābhaṅga*) should

be represented by the shoulder touching the cheek and the lowering of the head.

Paralysis

113. Paralysis (*jaḍatā*) should be represented by inaction of all the sense-organs. Together with belching, vomitting, licking the corners of the mouth, and turning back of the head.

Death

114. Death whether it is due to a growth of disease or to snake-bite should be represented, according to the dramatic convention (*nāṭyadharma*) by a closure of the eyes.

115. These particular representations should be combined with suitable Psychological States and with sufficient Sattva, and [representation of] other popular aspects of these should be learnt from the people.

General directions

116. Just as the garland-maker makes garlands from various kinds of flowers, the drama should be produced similarly by gestures of different limbs, and by Sentiments and Psychological States.

117. Movements and Gaits that have been prescribed by the rules for a character which has entered the stage, should be maintained by the actor without rigidity till he makes an exit.

118. Now I have finished speaking about the representation to be made through Words and Gestures. Things omitted here by me should be gathered from [the usage of] the people.

The triple basis of drama

119. The people, the Vedas and the spiritual faculty (*adhyātma*) are known as the three authorities. The drama is mostly based on objects related to the last two (the Veda and the *adhyātma*).

120-121. The drama which has its origin in the Vedas, and the spiritual faculty (*adhyātma*) and includes [proper] words and metre, succeeds when it is approved of by the people. Hence the people are considered to be the [ultimate] authority on drama.

121-122. A mimicry of the exploits of gods, sages, kings as well as of house-holders in this world, is called drama.[1]

122-123. When human character with all its different Psychological States is represented with [suitable] Gestures, it is called drama.

People supplying norm to drama

123-124. Thus the events (*vārtā*) relating to the people in all their different conditions, may be (lit. should be) included in a play, by those well-versed in the Canons of Drama (*nāṭya-veda*).

124-125. Whatever Śāstras, laws, arts and activities are connected with the human practice, may be produced (lit. called) as drama.

125-126. Rules regarding the feelings and activities of the world, movable as well as immovable, cannot be formulated (lit. ascertained) exhaustively by the Śāstra.

126. The people have different dispositions, and on their dispositions drama rests. Hence playwrights and producers (*prayoktṛ*) should take the people as their [ultimate] authority [as regards the rules of the art].

127. Thus they (*prayoktṛ*) should pay attention to the feelings, gestures and the Sattvas in representing the Psychological States through various characters [that may appear in the drama].[1]

121-122 [1] See I, 120.

128. The men who know in this order the art of Histrionic Representation and applies it on the stage, receive in this world the highest honour for putting into practice the theory of drama (*nāṭyatattva*) as well as [the art of] acting (*abhinaya*).[1]

129. These are to be known as the modes of representation dependent on Words, Costumes, Make-up and Gestures. An expert in dramatic production should adopt these for Success [in his undertaking].[1]

Here ends Chapter XXVI of Bharata's Nātyaśāstra
which treats of the Varied Representation.

Chapter Twentyseven

SUCCESS IN DRAMATIC PRODUTION

1. I shall now describe the features of the two kinds of Success (*siddhi*) relating to drama. For the production of a drama is wholly meant for (lit. based on) attaining Success in it.[1]

Two kinds of Success

2. Success [in the dramatic production] which arises from Words, Sattva and Gestures[1] is of two kinds: divine (*daiviki*), and human (*mānuṣī*)[1], and relates to various Psychological States and Sentiments.

Human Success

3. [Of these two] the human [Success] has ten features, and the divine [Success] two; and they (*i. e.* such features) consist [mostly] of various Sattvas expressed vocally (*vāṅmayī*) and physically (*śārīrī*).

Vocal Success

4. Slight Smile (*smita*),[2] Smile (*ardhahāsa*)[1] and Excessive Laughter (*atihāsa*),[1] 'excellent' (*sādhu*), 'how wonderful' (*aho*), 'how pathetic' (*kaṣṭam*), and tumultuous applause (*pravṛddhanāda*, lit. swelling uproar) are the signs of the Success expressed vocally (*vāṅmayī*).

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1 [1] This chapter discusses the appreciation of theatrical production by spectators who include persons of various types possessing different psychological and cultural traits.

2 [1] *vāk-sattvāṅga*. These three constitute the Basic Representation. See XXIV.

4 [1] See VI. 52.

[2] The *ardhahāsa* seems to be the same as *hasita*, smile; see note 1 above.

[3] See note 1 above.

Physical Success

5. Joy expressed in horripilation, the rising up from the seat and the giving away[1] of clothes (*celadāna*) and throwing of rings (*aṅguli-kṣepa*) are signs of ths Success expressed physically (*śārīrī*).

6. When actors produce the Comic Sentiment slightly dependent on words of *double entendre*, the spectators should always receive the same with a slight Smile[1]

7. When they (*i. e.* the actors) have a laughter not very clear, or words which do not directly cause laughter, the spectators are always to receive the same with a Smile (*ardhahāsya*).

8. Laughter created by the bragging of the Jester or by some artifice (*śilpa*)[1] should always be received by the spectators with an Excessive Laughter (*atihāsya*).

Vocal Success (again)

9. [Representation of deeds] which relate to the practice of virtue and is endowed with excellence, should be greeted by the spectators with the word "excellent" (*sādhu*).

10. Similarly, "how wonderful" is naturally uttered by the spectators in connexton with Psychological States like astonishment (*vismaya*) and to express great joy and the like.

11-12. But in the Pathetic Sentiment they should utter with tears "how pathetic." And in cases of astonishment there should always be a tumultuous applause (*pravṛddhanāda*,

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5 [1] The age-long custom in India was that the wealthy among the spectators on being very highly pleased with a dramatic performance did at once take out from their own body the costly shawls, other wearing apparels or ornaments to give them way to the talented actors. Cf. also NL. 2289f.

[2] See note 1 above.

6 [1] This prescription simply points out what should actually happen.

7 [1] For example, the art of comic make-up.

lit. swelling uproar). Through interrupting exclamation and by horripilation, [the assembly] of spectators are to demonstrate profusely their internal commotion due to a sense of wonder.

13-14. If the play has [a plot containing] burning hostility, cutting and piercing [of limbs], fight, portentous calamity, terrific happening or minor personal combat, it should be received by the expert spectators with tears and rising up [from the seat], and with shaking of the shoulder and head.

15. This is the manner in which the human Success[1] should be expressed. Now listen about the divine Success which I am going to describe.

Divine Success

16. The Success [in dramatic production] which includes an excessive [display] of the Sattva[1] and expresses the Psychological States [clearly] is to be taken by the spectators as divine (*daivī*).

17. When there is no noise, no disturbance, no unusual occurrence [during the production of a play] and the auditorium is full [of spectators], the Success called divine[1].

Three kinds of Blemish

18. These are the varieties of the Success to be known

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12 [1] The trans. is tentative.

15 [1] This "human" Success seems to relate to the common "human" beings or average spectators, and they should be compared with men occupying the gallery of a modern theatre. They are generally moved by external and not deep aspects of a dramatic performance. See below 16 note.

16 [1] These are the deeper aspects of a dramatic performance.

17 [1] The "divine" Success seems to relate to cultured spectators who generally take interest in deeper and more subtle aspects of a dramatic performance and as such are above ordinary human beings and may be called "divine."

by the spectators as human and divine. I shall speak hereafter of the Blemishes (*ghāta*) coming from gods (*deva*).

19. Blemishes [in the production of a play] are of three kinds; [that coming] from gods[1], from the actors themselves (*ātman*)[2], and from an enemy (*para*)[3]. Sometimes a fourth variety of it is what comes up due a portentous calamity.

Blemishes from gods

20. Blemishes from gods are: [strong] wind, fire, rains, fear from an elephant or a serpent, stroke of lightning, appearance of ants, insects, a beast of prey killing[1] of animals.

Blemishes from an enemy

21. Blemishes created by an enemy[1] are: all round screaming, buzzing (*visphoṭita*), noisy clapping, throwing of cow-dung, clods of earth, grass and stones [in the place of performance].

22. Blemishes created by an enemy[1] are considered by the wise to be due to jealousy, hostility [to the party injured], or being partial [to the party's enemy], or receiving bribe from the latter (*arthabbheda*)[2].

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19 [1] "Gods" here means the source of various accidents. See 20 below.

[2] Their acts of ommission or commission are these Blemishes. See below 24-25. [3] See below 21-22.

20 [1] It seems that the killing of animals had then a great attraction for the people.

21 [1] The rival groups of actors who contested for rewards from their patrons, became enemies to one another; see below 72ff.

[2] This kind of improper and dishonest acts sometimes occurs also now-a-days in meetings supporting candidates from rival political parties. Human psychology has not much changed since the NŚ. was written more than two thousand years ago.

22 [1] See above 20 note 2.

[2] It seems that the leaders of actors did not scruple even to bribe individual spectators to gain their ends.

Blemishes due to portents

23. Blemishes resulting from portents (*autpātika*) are those due to earthquake, storm, the falling of meteors and the like[1].

Self-made Blemishes

I shall now describe Blemishes arising from the actors themselves (*ātma-samuttha*).

24-25. Unnaturalness [in the acting], wrong movement [of the actors], unsuitability of a role [to an actor] (*vibhūmikatva*)[1], loss of memory [of the actors], speaking other words[2] (*anyavacana i.e.* those not in the play), [actor's] cry of distress[3], want of proper hand movements (*vihastatva*), falling off of the crown and other ornaments, defects in playing the drums, shyness in of speech, laughing too much and crying too much, are to be taken as obstruction to Success[4].

Serious Blemishes

26-27. Attack of insects and ants[1] wholly spoils the Success, while the falling off of the crown and other ornaments giving rise to a tumultous noise [spoils the production].

27-28. Killing of animals[1] creates hindrance to the production, and the falling off of a crown spoils the excellence. But if taken down voluntarily this will spoil one quarter of the production. But shy speech [of the actors] and the wrong playing of the drums will, [however], wholly spoil Success[2].

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23 [1] It is possible that due to superstitious fear arising from an appearance of these natural phenomena confusion occurred during the performance.

24-25 [1] Cf. Ag. [2] Cf. Ag. [3] Cf. Ag.

[4] 25 a stands cencelled.

27-28 [1] Cf, Ag.

29. The two [kinds of] Blemishes which cannot be remedied in the production of a play are faults due to a natutal calamity, and the running out of water from the Nāḍikā[1].

Palpable sources of Blemishes

30-31. Blemishes in a play are:] repetition, defective use of compound words, wrong use of case-endings, want of proper euphonic combination, use of incoherent words, faulty use of three genders, confusion between direct and indirect happenings, lapse in metre, interchange of long and short vowels, and observing wrong caesura[1].

32. Absence of various notes, of sweetneas of notes, and of wealth of notes, and ignorance of voice-registers and of tempo, will disturb musical rules [in the production of a play.]

33. Non-observance of Sama, Mārga and Mārjanā, giving hard strokes, and ignorance about the [right way of] beginning and the stopping, will spoil the music of drums[1].

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29 [1] *Nāḍikā* (text *nālikā*) is a measure of time. See XX. 66 note 1. The ancient Indian device for measuring time consisted of a water-vessel of particular size with a well-defined tube (*nāḍikā*) at its bottom. Time required for the complete running out of water from it, was known as a *nāḍikā* (*nāḍī*), (See AS. II. 20; also AS. notes, p. 27). Here *nāḍikā* is used in the sense of the water-vessel for measuring time. On the necessity of time-keeping see below 39 and XX. 23, 65-68. Ag's explanation does not seem to be clear.

29-30 [1] Actors and actresses at the time of the NŚ. usually being speakers of Middle Indo-Aryan (Prakrit) and not trained scholars, there occured all sorts of lapses in their Sanskritic recitation. Hence is to be justified the humorous reference to the *naṭa* (actor) in a traditional couplet which in trans. is as follows: Where would the vulgarly-used words have gone for fear of hunter-like grammarians, if there were no mouth-caves of astrologers, actors, expert gallants (Viṭa), singers and physicians? (Haldar, Itihāsa, p. 143).

32 [1] For the technical terms of music used here see XXVIII.

33 [1] For technical terms of music used here see XXXIII.

34-37. Omission due to loss of memory, and defective enunciation of speeches, putting on ornaments in wrong places, falling off of the crown, not putting on some ornament[1], an ignorance about mounting or dismounting chariots, elephants, horses, asses, camels, palanquins, aerial cars (*vimāna*) and vehicles [in general], or confusion about these, wrongly holding or using weapons and armours, entering the stage without the crown, or decoration or entering too late, are the Blemishes which should be marked in proper places by the clever experts, but they should leave out of consideration the sacrificial post, taking up of the fire-wood, Kuśa grass, ladle and other vessels [related to a sacrifice].

Three grades of Blemishes

38. An expert in dramatic production should record Blemishes as "mixed" (*miśra*), "total" (*sarvagata*) and "partial" (*ekadeśaja*), but should not record [merely] Success or Blemishes [without any detailed information about these].

39. Total Success or an all-round Blemish expresses itself in many ways. But a matter affecting merely one aspect [of the production] should not be reckoned for lowering the order [of excellence].

40. After the putting down of the Jarjara [by the Director] in a dramatic production, the Assessors (*prāśnika*) should always achieve in due manner the accuracy of timing and of recording [of Blemishes as well as goods points].

Wrong Benediction

41. When during a god's festival, anyone foolishly recites a Benedictory Śloka in honour of a wrong god, it is to be recorded as his Blemish in the Preliminaries.

Interpolation is a Blemish

42. When anyone interpolates the composition of one playwright into that of another, a blemish is be recorded on

its strength by the experts.[1]

43. When anyone knowingly interpolates (lit. mixes) in [his] play the name or work of another author, then his Blemish in it being definite, no Success should be recorded.[1]

44. When anyone produces a play in disregard of costumes and languages belonging to a region, then his Blemish relating to the rule of locality, should be recorded[1].

Limitation of human efforts in a play

45. Who is able to observe perfectly the rules of [constructing] plays or producing [them on the stage]?, Or who can be bold (lit. eager) enough in mind to [claim to] understand properly all that have been said[1]?

46. Hence one should include in plays words which have deep significance, are appoved of by the Vedas as well as the people, and are [generally] acceptable to all persons.[1]

47. And no play (lit. nothing) can be devoid of any merit or totally free from faults. Hence faults in the produc-

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42 [1] This seems to show clearly that theatrical managers did not hesitate sometimes to insert passages taken from one playwright's work into that of another to add to its effect.

43 [1] From this it appears that the practice of putting in the name of the author of a play in the Prologue, was not a very old one. This seems to explain the absence of the author's name the works ascribed to Bhāsa.

44 [1] From a close study of available plays it does not appear that the rules laid down in the Śāstra were very scrupulously followed; or it is also likely that the rules regarding the use of different languages in a play, changed with the linguistic development as well as other conditions connected with the use of languages.

45 [1] This seems to point out that no Śāstra can exhaustively lay down all the rules which can never be made very clear and precise; for many things in theatre relate to so many fluctuating factors.

46 [1] One should mark the stress put on the Vedas and the popular practice in connexion with the Nāṭya. See XXVI. 118-120.

tion of a play should not be made much of.[1]

48. But the actor should not [for that reason] be careless about Words, Gestures and Costumes of minor importance (lit. non-essential) as well as about representing the Sentiments and the Psychological States, dance, vocal and instrumental music and popular usages[3] of the same kind [relating to the performance].

An ideal spectator of a performance

49. These are [the rules] defining the characteristics of Success. I shall hereafter describe that of [an ideal] spectator (*prekṣaka*).

50-53. Those who are possessed of [good] character, high birth, quiet behaviour and learning, are desirous of fame, virtue, are impartial, advanced in age, proficient in drama in all its six limbs, alert, honest, unaffected by passion, expert in playing the four kinds of musical instrument, very virtuous, acquainted with the Costumes and Make-up, the rules of dialects, the four kinds of Histrionic Representation, grammar, prosody, and various [other] Śāstras, are experts in different arts and crafts, and have fine sense of the Sentiments and the Psychological States, should be made spectators in witnessing a drama.[2]

54. Anyone who has (lit. is characterized by) unruffled senses, is honest, expert in the discussion of pros and cons, detector of faults and appreciator [of merits], is considered fit to be a spectator in a drama.

55. He who attains gladness on seeing a person glad, and sorrow on seeing him sorry, and feels miserable on seeing him miserable, is considered fit to be a spectator in a drama,[1]

56-57. All these various qualities are not known to exist

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47 [1] This is a very wise counsel for the hasty critics of a play.

55 [1] The critic must be a man with abundant sympathy.

in one single spectator, Hence, because objects of knowledge, are so numerous, and the span of life is so brief,[1] the inferior common persons in an assembly which consists of the superior, the middling and the inferior members, cannot be expected to appeciate the performance of the superior ones.

58. And hence an individual to whom a particular dress, profession, speech and an act belong as his own, should be considered fit for appreciating the same.

Various classes of spectator

59. Different are the dispositions of women and men, young and old, who may be of the superior, middling or inferior type, and on the such dispositions [the Success of] a drama rests.

Disposition of different spectators

60. Young people are pleased in seeing [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine,[1] the seekers of money [topics of] wealth, and the passionless, topics of liberation.

61. Heroic persons are always pleased with the Odious and the Terrible Sentiments, the personal combats and battles, and the old people in tales of virtue and Puraṇic legends, And [the common] women, children and the uncultured men (*mūrkha*) are always delighted with the Comic situations and [remarkable] Costumes and Make-up[1].

62. Thus the man who enters the stage (lit. here)[1] by imitating the Psychological States of these, can be considered a spectator possessing the [necessary] qualifications.

Assessors in a performance

63-64. These should be known as spectators in connexion with a drama. But if there be any controversy

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62 [1] The passage is corrupt. *Yasmin* in the text may be amended into *asmin*.

(*saṃgharṣa*) [about the performance of individual actors,] the following are the Assessors (*prāśnika*):] an expert in sacrifice, an actor (*nartaka*), a prosodist, a grammarian, a king, an archer (*iṣvāsa*), painter, a courtezan, a musician (*gandharva*) and a king's officer (*rāja-sevaka*).[1] Listen about them.

65-68. An expert in sacrifice will be an Assessor in the [representation of], sacrifice an actor in general Histrionic Representation, a prosodist in complicated metres, a grammarian in details of speech, a king in royal character and in connexion with [personal] dignity, and other qualities and in dealing with the harem, the archer (*iṣvāsa*)[1] in the Sauṣṭhava of the pose, and a painter is a very suitable Assessor of movements, and of Dresses and Make-up which are at the root of dramatic production; a courtezan will be an Assessor in matters relating to the enjoyment of love, and a musician in the application of notes (*svara*) and in observance of Time (*tāla*), and an officer of the king in [the matter of] showing courtesies. These are the ten Assessors of a dramatic performance.

69. When there is a controversy about the performance among the persons ignorant of the [Nāṭya]-Śāstra, they are to point out justly the faults as well as the merits [of individual actors].[1] Then they will be known as Assessors of whom I spoke to you.

70. When there occurs any learned controversy about the knowledge of the Śāstra the decision should be made on the testimony of the books (lit. Śāstra).[1]

63-64 [1] This is a very elaborate arrangement for judging in every detail the Success of a performance.

69 [1] The significance of this rule seems to be that when in judging a drama the common people (i. e. who are not acquainted with the rules laid down in the Śāstra) fail to decide, the specialist Assessors mentioned above are to be called in.

70 [1] This rule seems to show that when the specialists in theatrical practice

Controversy about a performance

71. Controversy arises when the actors (*bharata*) have the desire of mutual contest at[1] the instance of their masters or for [winning] money and the Banner[2] [as rewards].

Procedure in deciding controversies

72. In course of deciding a controversy one should observe [the performance of the parties] without any partiality. The decision about [the award of] the Banner[1] should be according to the stipulation made (*paṇam kṛtvā*)[2] [beforehand].

Recording of Blemishes

73. Blemishes affecting the Success should be recorded with the help of reckoners (*gaṇaka*) by these persons (*i. e.* Assessors) who are seated at ease, have clean intention, and whose intelligence is [generally] relied on [by the public].

Ideal position of Assesaors in a performance

74. Assessors should neither be too near [the stage] nor too far [from it]. Their seats should be at a distance of twelve cubits (six yards) from it.

75. They are to notice the the points of the Success mentioned before, as well as Blemishes which may occur during the production of a drama.

Blemishes to be ignored

76. Blemishes which may be accidental (lit. caused by

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differed, they were to refer to the Śāstra or the traditionally handed down rules compiled in books.

71 [1] An example of this is the contest between the two *nāṭyācāryas* in the Mālavi.

[2] The Indian literary tradition records the fact of Bhāsa's winning Banners, possibly on the occasion of dramatic contests. See Harṣacarita, Introduction, 15.

72 This stipulation may have the following forms: Success in producing any particular play, or any new play, or a new play with a particular principal Sentiment will entitle one group of actors or its leader to the award of the Banner.

the gods), the portents or the enemy are not to be recorded by the wise [observers]. But the Blemishss relating to the play[1] as well as the Blemishes arising from [the actors] themselves[2] should be recorded.

77. After mentioning him to the king the Bannar should be given to a person whose Blemishes, have been reckoned as small in number but points of Success as many.

Procedure of awarding the Banner

78-79. If actors[1] are found to be experts of equal merit in the production of a drama, the Bannar should be given to one whose Success[2] is greater, or in case of equal Success[3] [of the two contestants] [the reward should be given] after the king's decision. If the king has equal admiration for the two rivals, then both of them should be given [a Banner]. Those knowing the rules [of the Śāstra] should see in this way that a correct decision is made.

80-81. The spectators who are capable of appreciating merits should sit at ease with an unruffled mind and are to observe the [measure of] achievement as well as the slightest of faults[2] which may relate to the theory of theatrical production[3], Co-ordination (*sama*), Charm of Limbs (*aṅga-mādhurya*), Recitatives (*pāṭhya*), roles, and the Sentiments.

81-82. Hence the Assessors should observe from the beginning songs and instrumental music together with the Costumes and Make-up.[2]

Co-ordination

82-83. Gestures (*aṅga*) which are made all around in a

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76 [1] See 5-17 above. [2] See 18-44 above.

[1] Blemishes relating to a play seems to be its literary drawbacks. It is likely that in dramatic contests choice of defective plays brought discredit on the contestants. [2] See above 24-25.

78-79 [1] Depending on the vocal applause as well as the silent approbation of spectators.

play in harmony with the different measures of Time in course of dances, related to the Dhruvā[1] songs, is called Co-ordination (*sama*).

83-84. When in course of the performance [of a play] Gestures of different limbs major and minor, are accompanied with songs, proper Time and tempo and by the playing of drums, it is called Co-ordination.

Charm of Limbs

84-85. The position in which the chest is not bent[1], the two arms are Caturasra and spread out (*āyata*)[2] and the neck is (*Añcita*,) gives rise to the Charm of Limbs (*aṅgamādhurya*).

85-86. And one should also pay attention to subjects not mentioned before which are to be mastered (*sādhya*)[2] by the actors (*sādhaka*) and to the instrumental music, the roles (*prakṛti*), and the songs.

86-87. The Suceess arising due to joy from the Gestures and the various Sentiments, should be expressed by means of all the signs (lit. the places) of the same.

Probable Time for dramatic performances

87-88. Producers [of plays] should know the time for perfomances day and night[1] distinguish these.

88-89. The performance in the forenoon, mid-day[1] and the afternoon belongs to the day.

89-90. The performance in the evening, the midnight[1] and at dawn belongs to the night.

Time of performance according to the subject and the Sentiment

90-91. I shall now speak how these times are suited to

82-83 [1] See XXXII.

88-89 [1] See the note on 97-98 below.

89-90 [1] See the note on 97-98 below.

[different] Sentiments after mentioning the time to which a performance should belong.

91-92. [The performance] which is pleasant to the ear and is based on a tale of virtue (*dharma*), whether it is pure or mixed, should be held in the forenoon.

92-93. That which is rich in instrumental music, includes a story of strength and energy, and carries [a chance of] abundant Success should be performed in the afternoon.

93-94. That which relates to the Graceful Style, the Erotic Sentiment and is full of vocal and instrumental music[1] should be performed in the evening.

94-95. The drama which relates to the magnanimity [of the Hero], and contains mostly the Pathetic Sentiment, should be performed in the morning, and it will scare away sleep.

95-96. The drama should not be performed in the midnight or at noon or ar the time of the Sandhyā prayer or of taking meals.

96-97. Thus after looking into the time, place and the basis (plot) of a play one should bring about its production according to the Psychological States and the Sentiments it contains.

Emergency peformances are independent of regular time

97-98. But when the patron (lit. master) orders, the time and place are not to be taken into consideration, and the performance should be held without any hesitation.[1]

98-99. Proper Combination (lit. combened production), Brilliance [of Pageant] (*samṛddhi*), and actors capable of [good] production are the three [points of] merit [in a performance]

97-98 [1] In view of this, mid-day and mid-night have been included in 87-89 above.

Qualities of an actor

99-101. Intelligence, stength, physical beauty[1], knowledge of Time and tempo, appreciation of the Psychological State and the Sentiments, [proper] age, curiosity, acquisition [of knowledge and arts], [their] retention, vocal music prompted by dance, suppression of stage-fright, and enthusiasm, will be the requisite qualities of an actor (*pātra*).

An ideal performance

101-102. That which includes good instrumental music, good songs, good recitatives as will as Co-ordination of all acts prescribed by the Śāstra, is called an [ideal] production.

Brilliance of Pageant

102-103. Use of proper ornaments, good garlands, clothes and proper painting or the Make-up [for the characters] gives rise to Brilliance of Pageant (*samṛddhi*).

The best performance

103. According to the producers of plays, the best (lit. the ornament) [of the performance] occurs when all these factors combine.

104. Thus I have spoken to you properly of the characteristics of Success. Now I shall speak to you about the different branches of music (*ātodya*, lit. instrumental music)[1].

Here ends Chapter XXVII or Bharata's Nāṭyaśāstra, which treats of Success in Dramatic Production.

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104 [1] For the translation of the remaining portion of the NS. (XXVIII-XXXVI) see the Vol. II of this work published by the Asiatic Society, Calcutta, 1961.

APPENDIX

Note: Forty ślokas which follow the Chapter V in certain manuscripts are spurious, according to M. Ramakrishna Kavi. He thinks that these describe the Pūrvaraṅga of the school of Kohala or of Nandin. This is not unlikely. Hence we give bellow a free translation of the same. For the original see the end of the Chapter V of the text.

1. Besides, I am speaking how the five kinds of Dhruvā song are to be sung in the Preliminaries of the pure, variegated and mixed classes.

2. The Utthāpanī Dhruvā should be sung first ; and then the Parivartanī Dhruvā. Next are to follow the Apakṛṣṭā and the Aḍḍitā Dhruvās. The Vikṣiptā Dhruvā comes as the fifth.

3. These are the five Dhruvās with their Upohana. They are to be sung carefully in the Preliminaries.

4-6. Now I shall speak about the practice regarding the rules of the Upohana. The Tāla in the Utthāpnī Dhruvā will consist of eight Kalās, in the Parivartanī six Kalās, in the Apakṛṣṭā five Kalās, in the Aḍḍitā four Kalās, and in the Vikṣiptā three Kalās. This is the extent of the Upohanas of different Dhruvās.

7. The Upohana in the Preliminaries of all kinds should always have its timing regulated with long and short [*akṣaras*], and it should follow the Citra Mārga.

8. Kalās in the variegated Preliminaries should follow the Citra Mārga, in the mixed Preliminaries the Vārtika Mārga, and in the pure Preliminaries the Dakṣiṇa Mārga.

9. [In this connexion] there should be sung four kinds of Gīti: Māgadhī, Ardhamāgadhī, Pṛthulā and Sambhāvitā.

10. In the variegated Preliminaries should be used the Māgadhī and the Ardhamāgadhī Gītis, and the first should be sung in the Citra Mārga.

11. In the mixed Preliminaries one should sing the Sambhavitā Gīti in the Vārtika Mārga.

12. In the pure Preliminaries one should sing the Pṛthula Gīti in the Dakṣiṇa Mārga. I shall now speak of the uses of the long and short [*akṣaras*] as these should occur in the Upohana.

13-14. In the Upohana one should apply according to the requirements, the *śuṣkākṣaras* like *digle digle* always ending in *jhaṇṭu*, and there should always be sixteen short syllables between these two sets of long ones. After performing the Upohana one should sing a song with meaning.

15. The singing of the Utthāpanī Dhruvā should always have regulated time in their Kalās, and these should include regulated long and short syllables in their (proper) Kalās. As these have been mentioned before, we do not repeat them here.

Example:

devaṃ vibhuṃ tribhuvanādhi-patiṃ
kailāsa-parvata-guhābhiratam/
śailendra-rāja-tanayā-dayitaṃ
murdhnā nato'smi tripurānta-karam//

Trans. I bow with my head to the Supreme Being who is the lord of the three worlds, likes to reside in the caves Kailāsa mountain, is the beloved one of the daughter of the king of mountain, and is the killer of Tripura.

17-18. Producers should sing in this manner the Utthapānī Dhruvā in the Preliminaries. The characteristics of the Parivartanī Dhruvā which are different have also been prescribed.

18-19. Its Upohana should consist of eight Kalās, and it should begin with *digle* (thrice) and end always in *jhaṇṭu*, and there should be twelve short syllables between them. I shall speak of the order of long and short syllables of the song to be sung here.

20-22. In all its feet it should have long syllables in the first, second, fourth, eighth, tenth, fourteenth and fifteenth places.

The Parivartanī Dhruvā should follow three Layas (tempo) and three Yatis. And it should also have four walking-rounds (*parivarta*). The Walking-round in the Preliminaries should consist of four Sannipātas made up of thirty-two Kalās.

22-23. Example:

candrārdha-bhūṣaṇa-jaṭaṃ varaṃ vṛṣabha-ketuṃ
kailāsa-parvata-nivāsinaṃ sura-variṣṭhaṃ/
śailendra-rāja-tanayā-priyaṃ pramatha-nāthaṃ
mūrdhnā nato'smi tripurāntakaṃ parama-yonim//

Trans. I bow with my head to the Supreme Lord who has the bull as his banner, has the crescent as the ornament of his matted hairs, who lives in the Kailāsa mountain and is the greatest of gods, the beloved one of the daughter of the king of mountains, the master of the ghosts, the killer of the demon Tripura and is the only source of all.

24. Now listen about the Apakṛṣtā Dhruvā which I am going to speak of. Its Upohana should consist of five Kalās.

25. Again one should sing *digle digle* and *jhaṇṭu*, and the short syllables coming between them should be eight in number.

26. [In all the feet of the song] it should have long syllables in the third, sixth, ninth, eleventh, fourteenth and sixteenth places.

27. In the Apakṛṣtā Dhruvā there should be feet with sixty-eight gaṇas, and it will be sung with four Sannipātas and with three Pāṇis.

28. Example:

varadaṃ sagaṇaṃ tripurāntakaraṃ vṛṣabha-ketuṃ
gaja-carma-paṭaṃ viṣamekṣaṇaṃ tribhuvana-nāthaṃ/
bhujaṅgābharaṇaṃ jagatāṃ mahitaṃ bhuvana-yoniṃ
praṇato'smi bhavantaṃ umādhipatim asita-kaṇṭham//

Trans. I bow with my head to you who is the giver of boons, accompanied with the hosts of spirits, is the killer of Tripura, has the bull as his banner, hide of the elephant as his cloth, has three eyes, is the lord of the three worlds, has serpents as his ornaments, is adored by the worlds, is the origin of the universe, is the husband of Umā and has the blue throat.

29-31. The Aḍḍitā Dhruvā should consist of four gaṇas, and its Upohana should consist of four Kalās and include *digle digle* ending in *jhaṇṭu*, and the short syllables in the middle should be four in number.

32. Example:

pravaraṃ varadaṃ pramatha-gaṇa-patiṃ
gaja-carma-paṭam muni-jana-mahitam/
umayā sahitaṃ bhujaga-valayitaṃ
praṇato'smi śivaṃ tribhuvana-mahitaṃ//

Trans. I bow to Śiva who is the greatest giver of boons, lord of the ghosts, has a hide of the elephant as his cloth, is adored by the sages, along with Umā, has serpents as his bangles and is worshipped by the three worlds.

33. In this way one should sing the Aḍḍitā Dhruvā in the Preliminaries. I shall speak hereafter about the marks of the Vikṣiptā Dhruvā.

34. When in its feet there will be long syllables in the third, sixth, ninth and tenth places, it is called the Vikṣiptā Dhruvā.

35. Its Pātakalā will consist of three-fold *digle*, and its Upohana is to have three Kalās in its Tāla.

36. This Upohana is to be made up of *digle digle* ending in *jhaṇṭu* and there should be no short syllables.

37. Example:

tripurāntakaraṃ bahu-līlam
umayā sahitaṃ bahu-rūpam/
bhujagābharaṇaṃ tripurāntaṃ
praṇamāmi sadā param īśam//

Trans. I always bow to the Great Lord together with Umā, the killer of Tripura, who has many exploits and various forms, has the serpents as his ornaments and who destroyed the three cities.

38. All the Dhruvās made up of Gītikās should be sung in the Preliminaries with Caturasra and Tryasra Tālas according to the direction of the masters.

39. I have finished speaking in due manner to you about the kind of the Preliminaries, What else do you desire me to speak to you ?

[Here ends the Appendix to the Chapter V of the Nāṭya-śāstra, which treats of the Preliminaries according to the school of Kohala or of Nandin.]

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CORRECTIONS AND ADDITIONS

Page	line	
xvii	3	from the bottom *Read* 'See below pp. lixff. and,
lxi	7	,, ,, ,, ,, §§ 37-39 *after* 'Text'.
7	4	,, ,, ,, ,, *parigṛhya.*
,,	1	at ,, ,, ., [3]For.
12	4	from ,, ,, ,. Skanda (Kārtikeya).
16	12	,, ,, ,, ,, Krauñca.
27	19	,, ,, ,, ,, *mattavāraṇayor varaṇḍaka.*
38	4	,, ,, ,, ,, *nāṭyamātṛkās.*
47	3	,, ,, ,, ,, One may read in connection with this and some following chapters, an interesting paper named "Psycho-analysis of Dancing based upon Bharata's Natyasastra' by Dr. D. C. Das Gupta, M.A. (*California*), Ed. D. (*California*), published in the Journal of the University of Gauhati, 1957-1959.
48	9	from the bottom *Read* Atikrānta.
,,	12	,, ,, ,, ,, Lalāṭatilaka.
,,	14	,, ,, ,, ,, Bhujaṅga.
49	10	... ... 59 *for* 58.
,,	14	... ... 60 ,, 59.
.,	17	... ... 61 ,, 59.
,,	20	... ... 58 ,, 61.
70	5	from the bottom and
71	2-3	*Cancel the para after* 290 *and read.* 'A single (dancer) should sing and dance (lit. perform) the first Āsārita, two dancers the second one, three dancers the third one and four dancers the fourth one'.
73	16	from the bottom *Read* 'which' *after* 'dance.'
76	11	,, ,, ,, ,, 'Preliminaries' *after* 'the'.
83	10-11	,, ,, ,, *Cancel* 'is praised by them (i.e. gods) and'.
112	1	at ,, ,, *Read* Complementary.

Page	Line			
145	17	from the bottom	*Read*	'Complementary Psychological' *for* 'Transitory'
149	6	... ...	,,	'Complementary Psychological' *for* 'Transitory.'
,,	17	... ...	,,	'Durable Psychological' *for* 'Dominant.'
,,	18	... ...	,,	Complementory Psychological *for* 'Transitory'.
150	2	from the bottom	,,	'1-2. See VII'.
152	18	,, ,, ,,	,,	Parilolita *for* Lolita.
155	2	... ...	*Read*	'Durable Psychological' *for* 'Dominant.'
,,	5	... ...	,,	Complementary Psychological' *for* 'Transitory.'
156	18,21	... ...	,,	'Durable Psychological' *for* 'Dominant.'
157	7,10	from the bottom	,,	Complementary Psychological *for* Transitory.
160	9	,, ,, ,,	,,	Durable Psychological *for* Dominant.
,,	11	... ...	,,	Complementary Psychological' *for* Transitory.'
,,	15	... ...	,,	
170	1	at the bottom	,,	'on the head' *after* 'weight'.
,,	7-8	from ,, ,,	,,	'in necklace and in looking toward the way and the like' *for* 'looking up.'
172	2	... ...	*Read*	GESTURES OF HANDS *as the heading.*
173	1	... ...	,,	,, ,, ,, ,,
175	1	... ...	,,	,, ,, ,, ,,
,,	2	... ...	,,	26-31 *for* 26-32
176	17	... ...	,,	41 ,, 42.
,,	19	... ...	,,	(*gopura*).

Page	Line			
179	16	... ...	,,	'mouth' for 'ears' *and* 'should be' *for* 'by the mouth.'
181	12	from the bottom	,,	'small and' *after* 'represented'.
184	1	,, ,, ,,	,,	118-119 for 119-120.
,,	3	,, ,, ,,	,,	116-117 ,, 117-118.
185	10	,, ,, ,,	,,	'now' *after* 'done'.
186	13	,, ,, ,,		'speaking' *for* 'indicate brief' *and read* 'brevity and short' *after* 'truth'.
188	3	,, ,, ,,	*Read*	161 *for* 162.
189	7	... ...	,,	163 ,, 164.
,,	12	... ...	,,	164 ,, 165.
,,	16	... ...	,,	165 ,, 166.
,,	21	... ...	,,	166 ,, 167.
,,	24	... ...	,,	167 ,, 168.
,,	30	... ...	,,	'of' *after* 'bursting'.
,,	last	... ...	,,	'Psychological' *after* 'different'
190	19	... ...	,,	'and viprakīrṇa' *after* 'Svastika'
,,	last two	... ...	*Cancel*	*from* 'This' to 'hands).,
191	1	from the bottom	*Read*	*after* 190 'The same (Pakṣa-pradyotaka) pointing downwards when suddenly lifted up, becomes Garuḍapakṣaka'.
,,	11	from the bottom	*Read*	*after* 'then' 'arms' *and cancel* 'like a staff'
195	15	... ...	,,	'Apasṛta (drawn away)'.
,,	last but one	... ...	,,	'exhalation' *for* 'inhalation'
196	4	... ...	,,	'inhalation' ,, 'emitting breath'.
198	2	from the bottom	*Read*	'pounding' *for* 'breaking'.
200	10	... ...	*Cancel*	'(mainly)' *and read after* 'foot' '[at a time]'
201	6	... ...	*Read*	'Samotsārita'.
,,	7	... ...	,,	'mattalli' *and* 'Mattalli'.
,,	1	from the bottom	,,	17 *for* 16.
,,	2	,, ,, ,,	,,	14 ,, 13.

Page	line			
204	12	... ...	,,	'use' for 'release'
,,	13	... ...	,,	'a bow' 'an arrow'.
205	13	... ...	,,	'thinking', *after* 'cruelty'.
,,	16	... ...	,,	58-59 *for* 59-60.
,,	19	... ...	,,	59-61 ,, 61-63.
,,	25	... ...	,,	61-63 ,, 63-65.
,,	29	... ...	,,	63-65 ,, 65-66.
206	9, 10	... ...	,,	'riding' *for* 'driving'.
207	10	... ...	,,	'hands *for* 'hand',
207	2	from the bottom	*Read*	'and' *after* 'bow', *and cancel* 'and the sword'
,,	11	... ...	,,	'than' *for* 'it'.
208	8	... ...	,,	89 *for* 87.
,,	16	... ...	,,	'the feet not moving' *in place of* 'not much bent' *after* 'and'.
209	11	... ...	,,	97-100 *for* 97-99.
,,	21	... ...	,,	'covered'.
,,	22	... ...	,,	101 *for* 100
213	10	from the bottom	,,	Āskanditā *for* Āsyanditā
247	11	... ...	,,	[3]Mahā-vaiṇṇā'.
,,	13	... ...	,,	'Usage.'[4]
,,	11	from the bottom	,,	[2]Older'.
,,	10	,, ,, ,,	,,	[3]Mahāveṇṇā'.
,,	8	,, ,, ,,	,,	[4]Geographical'.
249	10	,, ,, ,,	,,	'energetic' *for* 'violent.'
263	7	,, ,, ,,	,,	'kinds'.
271	14	,, ,, ,,	,,	(dhūrya)-varjitam.
278	10	... ...	,,	'fourteen' *for* 'thirteen,'
284	14	,, ,, ,,	,,	kuravaka-.
286	17	,, ,, ,,	,,	Krauñca-.
287	16	,, ,, ,,	,,	'observe' *for* 'abserve'.
289	11	,, ,, ,,	,,	viparīta.
292	6	from the bottom	,,	Vanavāsa.
299	8	,, ,, ,,	,,	वहूनां *for* बहूनां.
312	7	,, ,, ,,	,,	[ga]mayet *for* a[g] mayet.'

Page	line			
320	16	... ...	,,	*Cancel the brackets.*
322	1	... ...	,,	*Add* The meaning of this rule seems to be that all these sounds disappear in Pkt. leaving the *udvṛtta* vowels. This, again, shows the spurious character of the passage.
,,	6	from the bottom	,,	for 'no' *for* 'of the'.
323	12	... ...	,,	*ha for dha*
325	11	... ...	,,	'some' *for* 'many'.
344	2	... ...	,,	'errand-boys' *after* 'naming'.
,,	3	... ...	,,	'errand-boys', *after* 'play'
359	11	from the bottom	,,	'The show]'.
387	12	,, ,, ,,	,,	'Panicky Commotion' *for* 'Consternation.'
,,	16	,, ,, ,,	,,	*kapaṭāśraya for abhūtāharaṇa*
,,	20	,, ,, ,,	,,	*Add* 'Hindrance (*nirodha*), Pacification' *after* (*pragamana*).
401	7	... ...	*Read*	'after reducing'.
463	18	... ...	,,	'*bāhya*' *for* '*bhaya*'
472	9	from the bottom	,,	'scattered'.
,,	13	,, ,, ,,	,,	'the' *after* 'when',

CORRECTIONS AND ADDITIONS TO THE VOL. II

N.B. Numerals in italics indicate pages of the Introduction.

Page	line			
14	5	from the bottom	*Read*	(*avanaddha*).
20	12-16		*Cancel from*	'The fact' *to* 'become obsolete'.
21	25	... ... ,,	,,	'As this' *to* 'was composed'
,,	12	... ...	*Read*	'(XXXVI. 69)' and '*śeṣaṃ*'
24	15	from the bottom	,,	'than' *after* 'earlier'
27	15	,, ,, ,,	,,	'to' ,, 'seems''
28		after the last paragraph *Read as follows*:		

(c) *The Sarasvatī-hṛdayālaṃkāra* of Nānyadeva (1097-1133). This is an original work on music though it claims to be a Bhāṣya or Vārtika of the NŚ. (XXVIII-XXXVI). Its chief merit lies in the treatment of music as discussed in this ancient work. See Andhra Research Institute Journal, vols. I & III and the MSS. Catalogue of the Bhandarkar Institute, Vol. XXII. I owe this information to Sri C. P. Desai of Khaira-garh (M.P.).

35	last		*Read*	See XXXIV. 73-74.
1	8	... ...	,,	'stringed' *for* 'strined'.
,,	19	... ...	,,	नोयते ,, नौयते.
,,	5	from the bottom	,,	वनद्धस्य ,, वनद्धस्य.
,,	4	,, ,, ,,	,,	एवानुप्रवेशः *and* ०मुपरञ्जकम्.
1	3	,, ,, ,,	,,	'On this' *and* ०र्नियतदेशता.
,,	7	,, ,, ,,	,,	*dardura*.
,,	9	,, ,, ,,	,,	महाघण्टाकारः ,,
,,	15	,, ,, ,,	,,	कांस्यतालिका ,,
5	9	,, ,, ,,	*Read*	Dattila.
9	2	,, ,, ,,	*Cancel*	NāŚ. 1. 2. 9 and.
9	6	,, ,, ,,	*Read*	तेनैव *for* तेनेव
,,	8	,, ,, ,,	,,	मुर्छनेत्यभि० ,, मूर्छनुत्यभि०
19	10	,, ,, ,,	,,	'relate merely'.

Page	line			
23	7	from the bottom	,,	यस्तु *for* क्वस्तु
24	2	,, ,, ,,	,,	०यवभूतानि ,, ०यवभुआनि
,,	4	,, ,, ,,	,,	कथ्यते ,, कथ्वते
,,	9	,, ,, ,,	,,	संन्यास ,, संम्यास
34	6	,, ,, ,,	,,	'it' *before* 'seems'.
41	15, 17	... ...	,,	'Āviddha'.
42	7	from the bottom	,,	
43	11	,, ,, ,,	,,	'Āviddha'.
45	2	... ...	,,	'when' *after* 'And'.
54	7	... ...	,,	5-6 *for* 5.
77	17	... ...	,,	'and the Prakarī' *after* 'The Aparāntaka'.
80	6	from the bottom	*Read*	'Pratyupohana'.
91	1	... ...	,,	*after* See XXXI. 5; 357-538 and'.
92	11	... ...	,,	Brahmā.

94 *Read this foot-note at the end of the page*:

(395-396) Actually eighteen only have been named. See below 398-402, and another has been defined in 421, and Pṛthulā defined in 403-404 may be different from Vipulā, the definition of which is lost.

95 8 *Read* 'Sannipātāpaharaṇa' *after* 'Ābhyantarāpaharaṇa'.

,, 10 ,, Pravṛtta *before* 'and'.

,, *Add this foot-note*: to (398-402) The Bhāṇa named Padma-prābhṛtaka (in Caturbhāṇī) mentions one *Catuṣpadā* named Vallabhā which does not occur here.

106	last	*Read*		'Sāma chant' and XXXII. 220ff.
,,	6	from the bottom	,,	(Upapāta?) *after* Upaghāta
119	4,6	... ...	,,	Madhukarasadṛśā *for* Madhukarā.

121 3 from the bottom *Cancel the first sentence and read* 'See XXXII. 345-346'.

129 2 from the bottom *Read* 178 *for* 187.

156 3 *Read* 'in' *for* 'of' *and cancel* 'Grāma'.

Page	line	
156	6	*Read* 'Segments' *for* 'Junctures'.
165	8	,, (Saṃyoga) *after* Yogas.
,,		*Correct the serial numbers of the foot-notes, and under* 10 *read* 42 *for* 83.
166	6	*Read* 'Paryastā, Saṃrambhā' *after* Viṣkambhā.
177	3	,, squeezing *for* 'giving'.
182	7	from the bottom *Cancel* 'should be the playing of drum' *and read* 'to the third'.
,,	22	*Read* 'song' *for* 'metre'.
185	16	,, 'Samullekha' *for* 'Samalekha'
192	19	,, Kāñcukīyas.
193	10,12	,, Anubaddha.
197	3	,, Brahmā.
,,	4	,, Rudra (Śiva).
,,	11, 12	,, Locitā *for* Locikā.
,,	16	,, 'red colour' *for* 'blood'.
,,	17	,, cloth.
198	5	from the bottom *Read* traya *after* pāṇi *and add after* Daṇḍahasta, 'and these help one in learning to play the drums'.
206	18	*Read* 'Sattva' for Temperament (*sattva*).
208	15	,, 'Āyuktā'. *for* Ayuktikās
,,	21	,, 'Āyuktās'. ,, ,,
210	17	from the bottom *Read after* 'differently' 'in XXXV. 101.
215	12, 14	*Read* Kañcukīs.
222	3	from the bottom *Read* Th. *for* 'The' before Komisarjevsky.
224	19	*Cancel 'Temperament.'*
,,	20	*Read* Sattva *for* (*sattva*).
227	2	*Cancel* Temperament *and read* the Sattva *in its place.*
,,	16	,, ,, ,, ,, ,, ,, ,, ,, ,,
,,	last	*Add* See XXXIV. 78-79.
236	3	from the bottom *Read* 'Saṃhitās'.

INDEX

N. B. Numerals within brackets relate to the number of syllables of the metre named.

Abbreviations: a=Aṅgahāra; c=Cāri; Dhr.=Dhruvā; and K.=Karaṇa.

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